

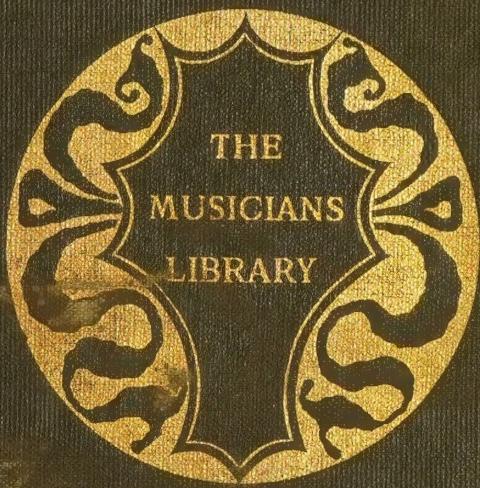
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MODERN RUSSIAN SONGS

VOLUME II

MOUSSORGSKY TO WIHTOL

FOR HIGH VOICE



UNIVERSITY OF TORONTO



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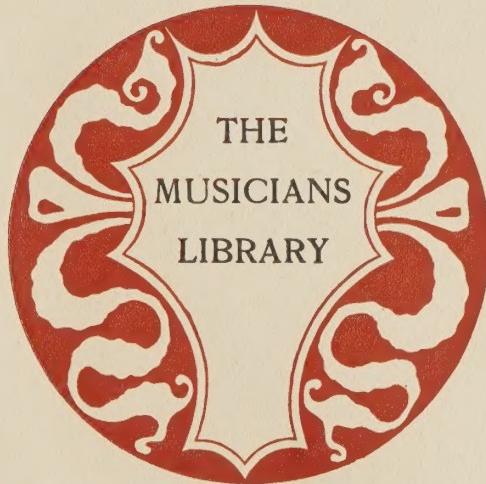
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MODERN RUSSIAN SONGS
VOLUME II

MODERN
RUSSIAN SONGS
EDITED BY ERNEST NEWMAN
VOLUME II
MOUSSORGSKY TO WIHTOL
FOR HIGH VOICE



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BIOGRAPHICAL SKETCHES

MOUSSORGSKY, MODEST PETROVITCH

Born at Karevo, in the Government of Pskov, March 29, 1839. He received a good training in singing and the piano as a boy at home; his studies were continued when, in 1849, he went to Petrograd to attend the Cadets' School, in preparation for a military career. In 1856 he was gazetted to the famous Preobrazensky regiment. In this and the next year he met Dargomijsky, Balakireff, and Borodine, and other members of the new Russian group, and set himself more seriously to the study of music. He left the army in 1861 to devote himself to the art, but he soon had to accept a small government post that hardly sufficed to keep him from utter poverty. After various tentative efforts, he entered the operatic field with *Boris Godounoff* (produced in Petrograd in 1874). This was followed by *Khovantchina*, which was left unfinished at the composer's death, completed and orchestrated by Rimsky-Korsakoff, and first performed in its entirety in 1885. Moussorgsky died in Petrograd, March 28, 1881.

His other works include the unfinished operas *The Matchmaker* (Gogol), *Salammbô* (Flaubert), a few orchestral works (*Intermezzo in modo classico*, a *Scherzo*, a *Turkish March*, and *Night on the Bare Mountain*), and many remarkable songs, the piano pieces *Pictures from an Exhibition*, etc.

RACHMANINOFF, SERGE VASSILIEVITCH
Born at Onega, March 20, 1873. Received his first music lessons from his mother. He entered Petrograd Conservatoire in 1882, studying the piano under Demyanski, and theory under Sacchetti. In 1885 the family moved to Moscow, where the young composer studied first of all under Zvierieff, then under Siloti, Arensky, and Taneieff. Wrote a one-act opera *Aleko*, in 1892. Thenceforward followed the double career of pianist and composer. His works include a symphonic tableau *The Rock*, two symphonies, three piano concertos, many piano pieces (among them a Sonata in D minor) and songs, various pieces of chamber music (an Elegiac Trio in memory of Tchaikovsky, a sonata for cello and piano, etc.), a cantata *Spring*, a symphonic poem *The Isle of the Dead*, operas (*The Niggardly Night* and *Francesca da Rimini*), *The Bells* (for chorus and orchestra), etc. In his capacity as pianist and conductor he has travelled widely in Europe and America. During the Great War he settled in the United States.

RIMSKY-KORSAKOFF, NIKOLAS ANDREI-VITCH

Born at Tikhvin, in the Government of Novgorod,

March 18, 1844, of an aristocratic family. After receiving the rudiments of a musical education at home, he entered the Naval College at Petrograd in 1856, as he was intended for a naval career. During the six years he was at the college he managed to continue his musical studies. In 1861 he met Balakireff, and became an enthusiastic supporter of the new nationalist movement. The years 1862 to 1865 were spent on the seas, but Rimsky-Korsakoff still devoted all the hours he could to composition. His first symphony (Op. 1) dates from this time. It was produced at Petrograd in December, 1865, and was followed by the symphonic poem *Sadko* (1867), and the opera *Pskovityanka* (*The Maid of Pskov*, 1873, revised in 1894). He became professor of composition and orchestration at the Petrograd Conservatoire in 1871, though he did not formally retire from the navy until 1873. From 1874 to 1881 he conducted the Free School Concerts, and from 1886 to 1900 the Russian Symphony Concerts.

It was after his appointment to the professorship at the Petrograd Conservatoire that he realized the defects in his technical equipment and set himself, by hard study, to remedy them. His later works include a number of operas and opera ballets—*A Night in May* (1880), *The Snow Maiden* (1882), *Mlada* (1893), *Sadko* (1897), *Mozart and Salieri* (1898), *Vera Sheloga* (1899), *The Tale of Tsar Saltan* (1900), *Kostchei the Immortal* (1902), *The Golden Cockerel* (1910), etc.—two further symphonies (the second is the well-known *Antar*), a *Sinfonietta on Russian Themes*, a symphonic suite *Scheherezade*, an *Eastern Overture*, etc., several chamber music works, a piano concerto, choral works, pieces for piano, many songs, etc. He has also written a book on harmony and one on orchestration, and edited a number of Russian folksongs. He died in Petrograd, June 8, 1908. He completed, orchestrated, edited, or revised the works of several of his predecessors and contemporaries, and was the teacher of many Russian composers, among the most eminent being Arensky, Liadoff, Glazounoff, Gretchaninoff, Ippolitoff-Ivanoff, Tcherepnin, Taneieff, and Stravinsky.

RUBINSTEIN, ANTON GREGOROVITCH
Born at Wechwotynitz, Volhynia, November 28, 1830. He received his first lessons on the piano from his mother; afterwards studied with Villoing. In 1840, in Paris, he played before Chopin and Liszt, who prophesied a great future for him. In the years immediately following he toured the Netherlands, Germany, England, and the Scandinavian Countries, and in 1844 settled in Berlin, where he studied composition under

THE RUSSIAN SONG

Siegfried Dehn, the teacher of Glinka. The sudden death of his father in 1846, and the consequent financial embarrassment of the family, made it necessary for him to cease being a student and earn his living. He settled in Vienna as a teacher, returning to Russia when the German political troubles of 1848 broke out. He had the good fortune to become the *protégé* of the Grand Duchess Helen. He worked hard for some years at piano-playing and composition; two of his earliest operas (*Dmitri Douskoi* and *Toms der Narr*) were performed in 1852 and 1853, respectively.

In 1854 he visited Germany as a pianist, and soon established his reputation as one of the first *virtuosi* of the day. His *Ocean* symphony had already been given at Leipzig, and publishers were willing to take anything he wrote. After touring Europe he returned to Russia in 1858, settled in Petrograd, founded the Russian Musical Society in 1859 and the Petrograd Conservatoire in 1862, remained Principal of the latter until 1867, and did a great deal generally to promote the cause of music in Russia. The remainder of his life was divided between concert tours in Europe and America and directorial duties in Vienna, Petrograd, and elsewhere. He died in Petrograd, November 20, 1894.

His works comprise some twenty operas and quasi-operas (of which *The Demon* shows most vitality to-day), six symphonies, several symphonic poems (*Don Quixote*, *Ivan IV*, *Faust*, *Russia*, etc.), several overtures, five piano concertos and many smaller works for the piano, two cello concertos, many songs, etc. He also published his autobiography, and a book on *Music and its Masters* (1892) that created a good deal of discussion.

SACHNOFSKY, G.

SOKOLOFF, NIKOLAS ALEXANDROVITCH
Born in Petrograd, March 25, 1859. He studied at the Conservatoire there from 1877 to 1885, under Johannsen and Rimsky-Korsakoff. In 1886 he was a teacher of theory at the Imperial Chapel; in 1896 professor at the Conservatoire. He has written three string quartets, piano variations, choruses, songs, two serenades, an elegy for strings, a divertimento for orchestra, incidental music to *A Winter's Tale*, songs, violin and violoncello pieces, a ballet (*The Wild Swans*), etc., and a book on harmony (1906).

STRAVINSKY, IGOR

Born at Oranienbaum, June 5, 1882; son of Feodor Ignatievitch Stravinsky, a bass singer at the Maryinsky Theatre, who excelled in the part of the monk Varlaam in *Boris Godounoff*. He was intended for the legal

profession, but was allowed to follow his musical bent and studied the piano under a pupil of Rubinstein. He met Rimsky-Korsakoff at Heidelberg in 1902; their conversations confirmed him in his conviction that he was a composer. In the following year he began work on a piano sonata, and commenced to study under Rimsky-Korsakoff. In 1906 he wrote a symphony. This was followed by a suite for voice and orchestra, a *Fantastic Scherzo* (inspired by a reading of Maeterlinck's *Life of the Bee*), two songs, various piano pieces, the orchestral *Fireworks*, and a *Funeral Song* in honor of his dead master (1908). About 1908 he began work upon the opera *The Nightingale*, but laid it aside to write the ballet *The Fire-Bird*, commissioned of him by Diaghileff; this was completed in May, 1910, and first performed at Paris in June of the same year.

To this period belong his two songs to words by Verlaine. *Patrouchka* was finished in May, 1911. Later came two songs to words by Balmont, three Japanese songs, the ballet *The Rite of Spring*, and the second and third acts of *The Nightingale*. His more recent works include various small pieces for piano solo, string quartet, and solo clarinet, songs (*Pribaoutki*, *Berçeuses du Chat*, etc.), *L'Histoire du Soldat*, *Renard*, *La Noce Villageoise*, a *Symphony for Wind Instruments* in memory of Debussy, etc.

TANEIEFF, SERGEI IVANOVITCH

Born November 13, 1856, in the Government of Vladimir. Studied the piano as a boy at the Moscow Conservatoire, where he attracted the attention of Nicholas Rubinstein, the director, who later persuaded his parents to allow him to pursue a complete course of musical education: his master in harmony, composition, and instrumentation was Tchaikovsky. He left the Conservatoire in 1875, embarking upon the career of concert pianist. After touring a good part of Europe he returned to Moscow in 1878, succeeding Tchaikovsky as professor of orchestration at the Conservatoire, later becoming also first pianoforte professor, and in 1885 director of the institution. He retired from this post four years later to devote himself to composition, but remained connected with the Conservatoire until 1906. He died at Dioutkov, in the Government of Zvenigorod, on June 6, 1915.

He wrote four symphonies (only the last of which, that in C minor, Op. 12, has been published), two cantatas,—*St. John of Damascus* (performed 1892), and *On Reading a Psalm*,—an opera *Orestes* (performed 1895), six string quartets, two string quintets, a piano quintet, two string trios and other chamber music works, several works for unaccompanied voices, about forty songs, and an exhaustive treatise on counterpoint.

TCHAÏKOVSKY, PETER ILYITCH

Born at Kamsko-Votinsk, in the Government of Viatka, May 7, 1840. The family removed in 1850 to Petrograd, where the boy worked at the piano under Philippoff. After studying at the School of Jurisprudence, he became a clerk in the Ministry of Justice in 1859. He began the serious study of music in 1861 under Zaremba, and two years later gave up his clerkship to devote himself to the art, working at the Conservatoire under Zaremba and Anton Rubinstein, and enduring poverty and hardship. In 1866 he accepted Nicholas Rubinstein's invitation to become professor of harmony at the newly founded Moscow Conservatoire. In 1868, in Petrograd, he met Balakireff, Rimsky-Korsakoff, and other members of the nationalist group; but though he was at first attracted to them, his sympathies with their nationalist ideals weakened in the course of time.

From 1872 to 1876 he acted as the musical critic of the *Russky Viedomosti*. His unhappy marriage (the pair separated in nine weeks) took place in 1877. About the same time he met Frau von Meck, a rich widow, whose generosity made it possible for him henceforth to give up his professional drudgery and devote himself entirely to composition. In the following years he toured a good deal in Europe and America, conducting his own works. His sixth and last symphony—the *Pathetic*—was given in Petrograd for the first time on October 28, 1893. Nine days later—November 6—he died of cholera.

His works comprise six symphonies, three piano concertos, and a *Fantasia* for piano and orchestra, a violin concerto, several overtures and symphonic poems (*Romeo and Juliet*, *Manfred*, *Hamlet*, "1812," *Capriccio Italien*, etc.), four orchestral suites, three ballets (the best-known is the *Casse-Noisette*), a string sextet (*Souvenir de Florence*), three string quartets, a piano trio, eleven operas (of which the best known are *Eugen Onegin*, *Pique Dame*, *Mazeppa*, and *Joan of Arc*), and many songs and piano pieces, etc. He wrote also a book on harmony, and a small volume of reminiscences.

TCHEREPNIN, NICOLAI NICHOLAEVITCH

Born at Petrograd in 1873. He studied at Petrograd University for a legal career, receiving at the same time musical instruction from Rimsky-Korsakoff at the Conservatoire. He left this latter institution in 1898. The publisher Belaieff became interested in him and issued some of his earliest songs; and in 1900 he was appointed to the conductorship of the Russian Symphony Concerts, which Belaieff had founded in 1885. He has written about fifty songs, three ballets (*The Pavilion of Armida*, *Narcissus*, and *The Masque of the Red Death*), various works for orchestra (Prelude to *La Princesse Lointaine*, a symphonic poem on the witches' scene in *Macbeth*, a dramatic fantasia *From Land to Land*, a suite *The Enchanted Garden*), a string quartet, a piano concerto, etc.

TINIAKOFF, A.**VASSILENKO, SERGIUS NICHIFOVITCH**

Born in Moscow in 1872. Studied at the Conservatoire there, under Taneieff and Ippolitoff-Ivanoff, from 1896 to 1901. Has written two symphonies, a symphonic poem *The Witches' Flight*, a symphonic suite *Au Soleil*, a dramatic cantata *The Legend of Kitej*, and many fine songs.

WIHTOL, JOSEPH

Born at Volmar, Livonia, July 26, 1863. Studied at the Petrograd Conservatoire from 1880 to 1885 under Johannsen and Rimsky-Korsakoff. In 1886 became professor of theory and harmony at the Conservatoire, and from 1892 taught the same subjects at the Petrograd Music School. In 1897 became musical critic of the "Petrograd Times." Has written a symphonic poem on Lettish themes (*Das Fest des Ligo*), a Lettish overture *Spriditis*, a Fantasia on Lettish folksongs for violin and orchestra, a *Dramatic Overture*, a symphony, a string quartet, five piano sonatas, choruses (*a cappella* and with orchestra), piano pieces, songs, arrangements of Lettish folksongs, etc.

MODERN RUSSIAN SONGS
VOLUME II

MARTHA'S SONG
(CHANT DE MARTHE)
From the opera "Khovanstchina"

Translated from the Russian
by Constance Purdy
French version by Hettange

MODEST MOUSSORGSKY
(1839-1881)

Andante con moto e lamentoso ($\text{♩} = 98$)

VOICE PIANO

System 1:

6
4
8
PIANO
pp *p*

In her youth went the maid - en forth
Et de jour et de nuit je vais

System 2:

O - ver marsh-land and mead - ow, O - ver marsh-land and
par les champs et les prés verts, par les champs et les

System 3:

mead - ow, Thro' the hay - fields bare af - ter har - vest.
prés verts, par les bois et par les ter - rains brû - lés.

poco rit.

poco rit.

a tempo

On the stub - ble the maid - en trod,
Aux buis-sons j'ai grif - fe mes mains,
Prick'd and sore were her
sur le sol u -

wear - y feet. Ev - er the loved-one fol - low - ing, That no
sé — mes pieds. Tou - jours cher - chant mon bien - ai - mé, je n'ai

poco rit. *a tempo*

harm - should to him its men - ace bring.
pas — re - trou-vé ses traits - ché - ris; Stealth - i - ly up to the
je m'a - ven - tu-rais vers

poco rit. *a tempo*
pizz.

ver - y gates Of the cas - tle the maid - en drew,
son pa - lais: je me glis - sai fur - ti - ve-ment,

Then she knock'd at the window, Then she rang the announcing bell
je heur-tai sa fe-nê-tre, je son-nai du mar-teau d'ar-

poco rit.
tin-kling.
gent-tin-tant.

a tempo
Look back, re-mem-ber, be-lov-ed,
Sou-viens-toi, sou-viens-toi, ché-ri!

Ah! all thy prom-is-es canst-for-get!
Oh, sou-viens-toi de tes ser-ments!

Ma-ny a night in my
Seu-le, j'ai son-gé des

suf-fer-ing Ev-er in thy dear vows did my heart re-joice.
lon-gues nuits à tes mots d'a-mour; tes ser-ments brû-lants.

Poco meno mosso
mistico

Like to can - dles of the Lord
Tels les cier - ges du Sei - gneur

We with thee shall be
nous al - lons tous deux

pp

light - ed bright, Flames sur-round-ing the Breth - ren rise, And in
clair - flam - ber! Fil - les du Christ dans la lu - miè - re, et

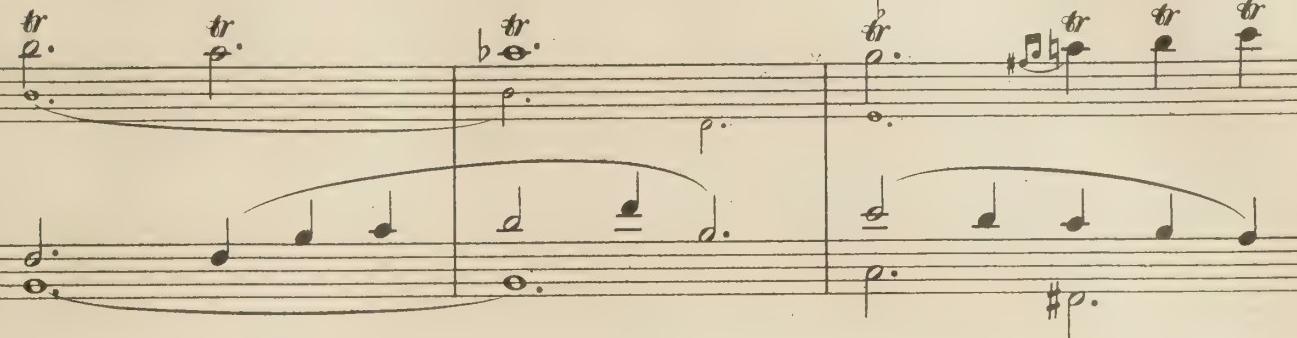
poco rit.

smoke and in fire shall our souls be borne!
dans le feu nos â - mes sé - lè - ve - ront!

poco rit.

Tempo I

Long the maid thou hast ceased to love,
Faux a - mi, tu m'as dés - ai - mé, Thou hast kill'd and de -



stroy'd at will, Now give ear, thou in e - vil steep'd, Slave of
mon a - mour, tu con-nai - tra bien - tôt, cru - el, la re -

*allargando*

wick . ed - ness, heed the dis - sent - er's wrath.
bel - le fil - le, dont le cœur - est mort.

allargando

To J. L. Grunberg

LITTLE STAR, WHERE ART THOU?

Translated from the Russian
of MOUSSORGSKY
by Constance Purdy

(Composed in 1857)

MODEST MOUSSORGSKY (Posthumous)
Revised by W. G. Karatygin

Adagio

VOICE PIANO

Lit-tle star, where art thou, where is

now thy light? Was thy ra-diance dimm'd by the som-bre veil Of a

black, black cloud? of a black, black cloud?

Where, O love-ly maid, art thou, where thy charms? Didst thou

thy dear love, thy dear love for - sake, Thy dear love for - sake, thy be -

lov - - ed? The black

cloud has veild all the star's bright rays, The earth bleak and cold claim'd the love - ly

maid.

SERENADE

Songs and Dances of Death, № 3b

Translated from the Russian
of Count GOLENISTCHEFF KOUTOUZOFF
by Constance Purdy

(Original Key)

MODEST MOUSSORGSKY
(1839 - 1881)

Larghetto

VOICE

Won - drous and soft the air, Az - ure the dark - ness,

PIANO

Dusk of young spring glim - m'ring light.

cresc.

Lis - t'ning with head bow'd the in - va - lid hears The

dim.

dim.

mur - murs se - rene of the night.

cresc.

Sleep has not yet closed her eyes bright and shin - ing,

Life to its joy still per -

p

suades; At si - lent mid - night there un - der her

cresc. *dim. e rall.*

win - dow, Death, stand-ing grim, ser - e - nades: _____

rall.

sf

Andantino

"Gloom, pain and suf - f'ring are keep - - ing thee cap - tive,

Thy youth is fad - - ing each day:

Here is a mys - tic knight, val - iant and pow - er - ful To free and

bear thee a - way. Rise now and

cresc.

look at thy-self, With e - the- real love-li - ness art thou en - dow'd; Thy cheeks are

cresc.

ro - sy, the gold__ of thy tress - es Wraps thee a - round like a cloud.

poco capricioso

Ra - diant and lus - trous thine eyes blue and smil - ing,

Bril - liant as heav - ens_ a - bove;

Ar - dors of sun-ny noon course thro' thy

poco accel.

be - ing— Thou hast en - ticed me,— my love, I have de -

poco accel.

light - ed thine ear— with my sing - ing, Did st thou not

thy knight com-mand? Lo, he is here for the fi - nal re-

ward - - ing; Thy hour of bliss is at hand!

pp

How fair thy form,— that enchant-ing-ly trem-bles,

pp

Round thee my arms I'll en - twine, Close would I hold thee; To my words of

cresc.

dim.

love now heark-en—

ppp parlando

Be still—

thou art mine!"

ppp

ff sf

To Ossip Afunasievich Petroff

TREPAC

Translated from the Russian
of Count A. Golenistcheff-Koutouzoff
by Constance Purdy

Song and Dances of Death, № 1

MODEST MOUSSORGSKY
(1839-1881)

Lento assai *Tranquillo*

VOICE *p*

Fields, for-ests, mead-ows lie shroud-ed in gloom.

PIANO

Storm - winds are wail-ing and moan - ing; In dark-ness yon-der as sung

o'er a tomb, — An-gry, a dirge are in- ton-ing. Look!

poco a poco più mosso

who is there? In the night soft ca - ress - ing,

Death to a peas - ant is cling - - - - ing; Whirl - - - - ing and

poco rall.

sway - ing they dance the Tre - pak; — And in his ear he is

poco rall.

Allegretto moderato e pesante

sing - - - - ing: Come, poor old man, thou art bent and

p

wear - y, Drink sways thy step and the road lies drear - y;

And the witch of snow storms, Her wild sport be - gin-ning, Sweeps thro' field and for- est

mf

mf poco meno mosso

Whirl-ing, driv-ing, spin-nig. Haunt - ed by grief and by want op - press-ed,

p poco meno mosso

Come stretch thy bones and in sleep find rest.— I with snow will keep thee warm, And

p

pp

Ped. *Ped.*

then ar - ray-ing All the whirl-ing flakes a - bout thee, lead their play - ing.

Ancora più sostenuto

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is three flats. The vocal line consists of lyrics: "Bring swans of air, for his bed your feathers! Start now your song, O ye". The piano accompaniment features continuous eighth-note patterns. Measure numbers 17 through 20 are indicated above the staves. The score is set on four-line staff paper.

Bring swans of
air, for his bed your
feathers! Start
now your song, O ye

winds and weath - - - ers!

Meno mosso, allargando

mf

Fair - y - tales and sto - ries Tell him with - out

p

num - ber, That the_ drunk - ard sound - ly Thro' the

night may slum - ber.

mf

f

s *s*

p a tempo

For - ests and skies and ye clouds low ly - ing, Dark - ness and
a tempo

pp

tem - pest and snow-flakes fly - ing, Weave from snow the whit - est

Down - y shroud the light - est, And the old man

o - ver Like a child I'll cov - er.

riten.

Andante tranquillo

pp

Sleep, sleep, my friend, rest, my happy

*pp**più mosso**rall.**a tempo*

peas - ant,

*più mosso**rall.*Sum - mer has
*a tempo**mf**pp*

come with its bloom;

*più mosso**rall.**più mosso**rall.**a tempo*

O'er fields of gold the sun re - jo - ces.

pp

Slow the scythes are play - ing,

Gay the sound of voi - ces, Doves are home-ward fly - ing.

ritard.

a tempo

mf

p

pp

ritard.

a tempo

p

p

pp

Ld.

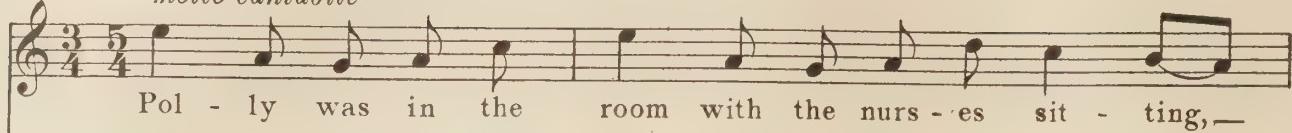
PARROT SONG

From "Boris Godounoff"

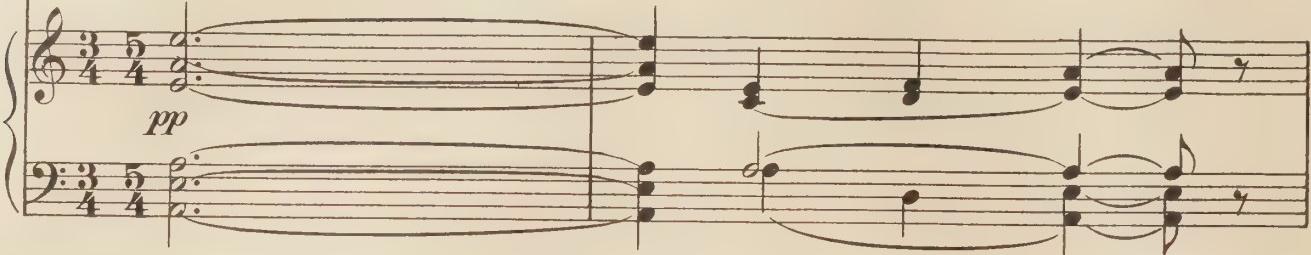
(Original Key, A)

Translated from the Russian
by Constance PurdyMODEST MOUSSORGSKY
(1839 - 1881)Andantino (♩ = 84)
molto cantabile

VOICE



PIANO



Going to each nurse in turn he begg'd to have his head scratch'd,

And each nurse in her turn did just as he re - quest - ed.

Pochissimo più mosso

Nurse An - as - ta - sia, tho', re-fused and would not scratch it,

Ob.

mf

So Pol - ly, ver - y cross, call'd the nurse a stu - pid:

Nur - sey for that of - fence slapp'd him hard and quick - ly,

p

Pol - ly scream'd out with rage, ruf - fling all his feath - ers.

The musical score consists of two staves. The top staff is in treble clef, B-flat major, and common time. It features a vocal line with lyrics: "Then Nur - sey, arm'd with sweets, tried her hard - est to ca - jole him." The bottom staff is in bass clef, B-flat major, and common time. It includes a dynamic marking *p* and several bassoon parts.

Soon all the rest join'd in, and wheed-ling sought to calm him.

rit. poco

But no: 'twas un - a - vail-ing! Sulk - i - ly there he

rit. poco

dim.

Tempo I

sat, bill thrust in his feathers. — Sweets he disdain'd to
 ten. assai

Pochissimo più mosso

touch, sul - len - ly kept mut - t'ring. Sud - den - ly out he

flew at nurse who would not scratch him, So fierce - ly at her

peck'd, to the floor she tum - bled crash - ing! All of the nurs - es

then, an - gry and ex - cit - ed, Waved with their arms and

scream'd, and at last drove Pol - ly from her.

Quite un - con -

rit. poco

cern'd Pol - ly gazed at those a - bout him. Sire, that is why, you

rit. poco

dim.

p

see, they set up such a clam - or,

And thy roy - al coun - cil,

Sire, was dis-turb'd and hin-der'd. That I think is all, all that hap-pen'd!

p

FLOODS OF SPRING

(FRÜHLINGSFLUTHEN)

Translated from the Russian of Tiutchev
by Constance Purdy
German version by Lena Esbeer

SERGE RACHMANINOFF, Op.14, №11

PIANO

Allegro vivace

PIANO

Allegro vivace

p

While yet the fields are wrapp'd in
Noch ruh'n die Fel - der schnee - be -

snow —
deckt, —

The wa - - ters hear the call
Doch regt sich schon die Len - - zes -

a tempo

spring.
fluth,

To
Die

f

p

wake - the sleep - - ing shore they
träu - men - des Ge - län - - de

pp

flow, And
weckt; *Ihr*

spar - kling race and dance and
Ruf er - schallt voll Ue - - ber -

pp

sing. Thus they pro -
muth. Es dringt weit -

claim both far and wide: _____
 hin von Land zu Land: _____

rit.

a tempo fff

Spring is at hand!
 Es naht der Lenz!

Spring is at hand!
 Er naht als Held,

fff a tempo

To bear her mes - sage swift we glide,
 Der mich als Bo - ten aus - ge - sandt,

Her her-alds
 Sein Nah'n zu

f

rit.

we thro' - out the land: _____
 kin - den al - ler Welt: _____

ff rit.

fff

C

fff

C

C

Meno mosso

*p*Spring is at hand!
Es naht der Lenz!

Spring is at hand!
Es kommt voll Glanz!

*rit.**p*

Andante

The
Dertran - quil, balm-y days of
Mai - en - ta - ge Won - ne -*rit.*

f *accel.*

May zeit Come dan - cing in a ro - sy
Um - gau - kelt ihn in Rei - hen -

mf accel.

ff

band, tanz, And round her throng in glad
Und gibt ihm fröh li - ches

f

rit. *ten.* *fff Allegro vivace*

ar - - - ray.
Ge - - - leit.

rit. *fff*

rubato *8*

fff

BEFORE MY WINDOW

(Original Key)

Translated from the Russian
of GALINA by Constance Purdy

SERGE RACHMANINOFF, Op. 26, № 10
(1873-)

Lento ($\text{♩} = 50$)

VOICE

PIANO

Be-fore my win-dow blooms in pen-sive splen-dor tall — A fair wild

cher-ry tree, her sil-ver gar-ments spread-ing; Her fresh young branch-es,

La melodia ben marcato

fra - grance shed-ding, Low bend - ing, soft - ly call— Her pet - als

flut-ter-ing as on e-the-real wing, In joy and sheer de - light their per-fumed breath I

dim.

cap - ture, Their sweet a - ro-ma veils my con-cious-ness in rap - ture, And

dim.

won-drous songs of love, _____ that need no words, they sing. _____

Lia

* Lia

*

ten.

dim.

cresc.

cresc.

dim.

8

p

p

p

Lia

*

BY A NEW-MADE GRAVE

(Original Key; E minor)

Translated from the Russian
of S. NADSON by Constance Purdy

SERGE RACHMANINOFF, Op. 21, № 2
(1873 -)

VOICE Largo *p*

PIANO

Once more a lone, once more the land is steep'd for me...

in dark-ness drear-y,

Be-fore a new-made grave I...

stand in thought,

gloom fills my spir-it wear-y!

Then why live on,

so sore be-reft, Why toil and strug-gle,

ev - er

striv - ing?

No one to love have I now left,

rit. e dim.

No one to kneel to for my shriv - ing!

dim.

pp

To E. N. Lyssikowa

FIELD BELOVED

(O, DU WOGENDES FELD!)

Translated from the Russian
of Count A. TOLSTOI
by Robert H. Hamilton
German version by Lina Esbeer

SERGE RACHMANINOFF, Op. 4, No 5
(1873-)

Lento

VOICE

PIANO

*Blight shall ne'er come to
O, du wo - gen - des,*

*thee, field be - loved,—
rei-fes Äh - ren - feld,—*

*When one scythe-swing shall mow down thy
Nim-mer lässt— du dich ab - mäh'n auf
mea-gre corn,
ei - nen Streich,*

When one sheaf shall hold all of thy soil's re-turn!
 Nim - mer lässt du dich bin - den in ei - ne Garb!

un poco cresc.

Like the har - vest shall ye, thought be - loved,
 Ihr Ge - dan - ken, ihr Träu - me sor - gen - schwer,

p *un poco cresc.*

Ne'er be bound up in one shoul - der - load,
 Wer euch scheu - chen könn' aus Herz und Sinn,

mf

Ye shall ne'er be made plain in word or rhyme!
 Euch zu fas - sen ver-möcht' in ei - ne Red!

rit.

O - ver thee, my — field, _____ raged a de - stroy - ing wind,
Ü - ber dich, o — Feld, _____ jag - te der Sturm hin-weg,

p *mf*

Bending thy ears of corn — down to earth, Scat - 'ring all_ the ri - pen'd
Hat die Äh - ren dir nie-der zur Erd' ge-beugt, Dei - ne_ rei - fe Saat wüst

f

seed a - far! Wide - ly_ al - so_ ye were strewn, my -
aus - ge - streut! Wie gar weit ihr Träu - me_ doch ge -

p *cresc.*

thoughts be - loved,— Where once burn'd all those
flat - tert_ seid! Und wo ei - - - - ner von

f

glo - - - rious dreams of mine,
 euch vie - len nie - der - fiel,
 There the grass is -
 Da er wuchs dem

cru - el - ly burnt a - way,
 Erd-reich der Trüb-sal Halm,
 And there ris - es - now on - ly scorch-ing grief.
 Da ge - dieh das bit - ter-ste Her - ze - leid.

Ah! _____
A! _____

Con moto

Ah!
 A!

rit.

SORROW IN SPRING

Translated from the Russian
of GALINA by Arthur Westbrook

(Original Key)

SERGE RACHMANINOFF, Op. 21, № 12
(1873-)

Allegro mosso *f*

VOICE PIANO

How my heart aches!

Yet fain would I live, Now that

spring with its sweet-ness is here! Ah! I

have not the cour-age to die, And to

sleep — in the grave's end - - less

dim.

night.

Ld.

Un poco meno mosso

p < > < >

Would old age on - ly come to me soon,

dim.

*

Would my hair turn to sil - ver with years! Were I

poco a poco cresc.

12

mf

dim.

p

12

deaf _____ to the song of the breeze, To the

night - - in-gale sing - ing of love, Rap - - ture

cresc.

Tempo I

pour - - ing from out of his heart, Mid the

per - - fume of li - lacs in bloom! Would to

dim.

dim.

Heav'n that the still - ness of eve Were — not

p

p

fill'd with such bit - ter de - spair!

pp

cresc.

appassionato

ff

dim.

p

TO THE CHILDREN

(Original Key, F)

A. KHOMIAKOFF

Translated by Rosa Newmarch

SERGE RACHMANINOFF, Op. 26, №7
(1873 -)

VOICE Lento (♩ = 52) **p**

How oft-en at mid-night in days long since fled,— Dear

PIANO {

p *un poco cresc.*

chil-dren, I've watch'd with deep joy by your bed;— How oft-en your brows have I sign'd with the

cross,— And pray'd there: God keep you from sor - row and loss;

un poco cresc. *mf* *dim.* **p**

mf

The love_ of the Fa-ther pro-tect you.
While calm - ly you

dim.

mf *dim.* *p*

slum-ber'd, to keep you in sight, To watchyou and know that your souls were snow-white, To

un poco cresc. *dim.*

mf *cresc.* *12/8* *mf* *dim.*

wish for you glad-ness, and long hap-py years_ Un - taint - ed by e - vil,

p *cresc.* *12/8* *mf* *dim.*

p *p* *dim.*

un-bro-ken by fears, How sweet, and how dear were those vi-gils!

p *dim.*

At mid-night

O chil - - - dren! At mid-night

p *cresc.* *mf* *dim.* *mf*

to old days be true, — And pray then for one — who prays night-ly for you; — Who

mf *dim.* *p*

oft on your brows made the sign of the cross, — And ask'd God — to keep you from

cresc. *mf*

sor - row and loss, — The love — of the Fa-ther pro-tect you.

mf *dim.* *p* *dim.*

To A. Lodyschenskaja

OH, NO, I PRAY, DO NOT DEPART!
(O NEIN, ICH FLEH', GEH' NICHT VON MIR!)

Translated from the Russian
of MERESCHKOVSKY by Constance Purdy
German version by Lina Esbeer

(Original Key, C# minor)

SERGE RACHMANINOFF, Op. 4, N°1
(1873-)

Con allegro *mf*

VOICE Oh, no, I pray, do not de - part! —
O nein, ich fleh', geh'nicht von mir! —

PIANO *p* *colla parte* *f* *3 3 3*

dim. *p* *3* *ten.3* *3*

In such fare-wells the soul must lan - guish, Too hap - py am I for this
Des Le - bens herb - stes Weh heisst „Schei - den.“ Als Glück emp - find' ich je - des

3 3 3 *3 3 3* *3 3 3* *3 3 3* *3 3 3* *3 3 3*

an - guish, *Oh, clasp me clos - er to your heart,* *And say "I love."*
Lei - den, *Lässt du mich ruhn am Her - zen dir,* *Und sagst „ich lieb.“*

mf *dim.* *pp* *3*

p

I've come a - new, — in - firm and with ex - haus - tion
Ich kam auf's neu', — Noch bleich und krank, ge - quält vom

pp

cresc.

pal - ing, See now how pit - eous, fee - ble,
Har - me. Schau her: be - darf der Schwa - che,

mf

p *cresc.* *f* *dim.* *rit.* *3* *a tempo* *f*
ail - ing, How great my need, dear love, of you! — New
Ar - me, Nicht dei - ner Lie - be fest und treu? — Viel

exp.:

pp *cresc.* *mf* *rit.* *p* *a tempo* *pp* *mf* *pp*
dim. *3* *ten.* *3* *dim.*

tor-ments will as - sail my heart, I know, As kiss, ca - ress or
schwe - re Pein, die stets in Sicht, Kann leicht dein süss Ge - kos' ver -

mf *dim.* *p* *mf* *dim.*

50

cresc.

f 3 dim. 3 p 3 3

glad - ness, But this one boon I pray, _____ in sad - ness: Oh, stay with
we - hen, Dar - um er - hö - re, Lieb, _____ mein Fle - hen: o bleib bei

p cresc. mf dim. p cresc.

me, do not de - part! Oh, stay with me,
mir, ver - lass mich nicht! o bleib bei mir,
do not de - ver-lass mich

A musical score page showing two staves of music. The top staff is in treble clef, G major, and the bottom staff is in bass clef, C major. Measure 11 starts with a dynamic *ff*. The vocal line consists of eighth-note chords, while the piano accompaniment has sixteenth-note patterns. Measure 12 begins with a piano solo section featuring eighth-note chords. The vocal part returns with eighth-note chords, and the piano accompaniment continues its sixteenth-note pattern. The vocal part ends with a dynamic *f*.

A musical score for piano in G major (two sharps) and common time. The top staff shows a treble clef and the bottom staff shows a bass clef. The score consists of five measures. Measures 11-14 show a pattern of eighth-note chords in the treble and bass staves, with dynamics: mezzo-forte (mf), forte (ff), mezzo-forte (mf), and forte (ff) with a ritardando (rit.). Measure 15 begins with a forte dynamic (ff). The score ends with a repeat sign and two endings.

THE MAID AND THE SUN

(Original Key)

Translated from the Russian
of MAIKOFF by Charles Fonteyn Manney

NIKOLAS RIMSKY-KORSAKOFF, Op. 50, N^o 1
(1844-1908)

Allegro moderato (d=80)

VOICE PIANO

a piena voce

O'er _____ the

sea in some far coun - try Dwells in loft - y tow'r a maid - en,

Thread- ing gold - en tin-kling du - cats On twelve threads of fin - est

mf

sil - ver. And to deck her youth - ful beau - ty Six she twines a -
sfp *p*

mong her tress - es, Six she wears up - on her bos - om. Then she
sfp *p*

cries un - to the sun - - - light:
cresc.

Meno mosso Tempo I
 "Shine, O sun, as I am shin - ing!" Rise, O sun, and greet my ris - ing!
mf *p* *mp*

Meno mosso e ritard.

*espressivo**3*

Tempo I

By thy heat the fields are with - er'd.

rit. assai

Tempo I

Poco meno mosso

Hearts of men burn in my beau - ty. By thy heat the fields are

rit. assai

Tempo I

with - er'd, Hearts of men burn in my beau -

poco rit.

a tempo

ty. *a tempo* *f* *poco rit.*

A SONG OF INDIA
 (CHANSON INDOUE)
 From the Legend of "Sadko"

Translated from the Russian
 by Constance Purdy
 French version by Michel Delines

NIKOLAS RIMSKY-KORSAKOFF
 (1844-1908)

PIANO

Andantino (♩ = 84)

In - dia, won-drous fair! —
 ter - re des mer - veil - les.
 By _____ a
 Dans _____ un

sun - ny o - cean tow'r's a cliff of
 de nos si tes Un ru - bis é -

jew - - els, — And there-on a phoe - -
 mer - - ge, — Un oi - seau l'ha - bi -

nix, — part - ly bird, — part maid - - en, —
 te, — Au vi - sage de vier - - ge!

Songs of charm E - lys - ian
Jour et nuit il chan - te

sweet - ly eer is sing - ing.
D'u - ne voix ra - vis - san - te;

mf
 Out - spread pin - ions fling - ing
Son bril - lant plu - ma - ge

mf
 On the o - cean wing - ing.
Cou - vre tout le ri - va - ge.

pp

And to him who lis - - tens Rapt ob -
 Qui pour - rait l'en - ten - - dre Re - - nai -

pp

liv - - ion bring - - ing. Un-num-ber'd dia-monds lie with - in the
 trait des cen - - dres. Les di - a - mants chez nous sont in-nom -

p

cav - erns, Un-num-ber'd pearls with - in the trop - ic wa - ters Of dis-tant
 bra - bles, Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,

poco rit.

In - dia, won - drous fair!
 ter - re des mer - veil - - - les!

poco rit.

pp

riten

BELIEVE ME NOT

(Original Key)

Translated from the Russian
of Count A. TOLSTOY, by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.46, № 4
(1844-1908)

Allegretto (♩=88)

dolce

VOICE PIANO

Be - lieve me

not, when from the depth of sor - row, Dear friend, I say

my love for thee has ceased. At ebb the sea with-draws, yet on the

mor - row Seeks out the land, as tho' with love in - creased, At ebb the

sea with-draws, yet on the mor - - row Seeks out the

land, as tho' with love in - creased.

I, e - ven

now, for those first rap - tures yearn - - ing, My free - dom

long to yield to thee once more; And, e - ven

now, the bil - lows surge, re - turn - ing From far a -

way un - to the well - loved shore, _____ And e - ven

now, the bil - lows surge, re - turn - ing From far a -

Musical score for piano and voice, page 61. The score consists of six staves of music. The top staff is for the voice, starting with a treble clef, two flats, and a dotted quarter note. The lyrics are: "way un - to the well - loved shore." The subsequent staves are for the piano, showing various harmonic progressions and rhythmic patterns. The score is in common time throughout.

way un - to the well - loved shore.

CRADLE SONG

From the opera "Pskovityanka"

Translated from the
Russian of L. MEI
by Robert H. Hamilton

NIKOLAS RIMSKY-KORSAKOFF, Op.2, №3
(1844-1908)

Not fast, flowingly

VOICE

PIANO

p

Bye - lo, ba - by, by - lo, bye;

Hush, my lit - tle fawn so shy. —

p

At the first glad peep of light In the for - est far from sight,

Birds of God build nests and sing,
Sum-mer - time or ear - ly spring.

Bye - lo, ba - by, bye - lo — bye, Hush, my lit - tle

fawn so shy; Lit-tle wood-land night-in-gale, Build no nest in yon-der vale;

To our bird-home hith - er fly, Seek our for - est cham-ber high.

pp

Bye - lo, ba - by, bye - lo, bye; Hush, my

pp

lit - tle fawn so shy. Flut - ter round the bush - es low,

Where the red - ripe ber - ries grow, Warm thy small wings in the sun;

Sing un - til thy song is done.

Bye - lo, ba - by,

The musical score consists of three staves of music. The top staff is for voice and piano, starting with a treble clef, four flats, and common time. The middle staff is for piano, featuring bass and treble staves with various dynamics like forte and piano. The bottom staff is for piano, also featuring bass and treble staves with dynamic markings. The lyrics are integrated into the vocal line of the first staff.

bye - lo, bye; Hush, my lit - tle fawn so

shy.

ritard.

I HAVE COME TO SAY GOOD MORNING
 (ME VOICI, JE TE SALUE)

(Original Key)

Translated from the Russian
 of A. FET by George Harris, Jr.
 French version by J. Sergenois

NIKOLAS RIMSKY-KORSAKOFF, Op. 42, N°2
 (1844 - 1908)

Allegretto (♩ = 100)

Poco meno mosso
un poco rubato
dotce

VOICE I have
 Me voi -

PIANO riten.

p pp

(♩ = 72)

come to say good morn - ing, And to say the sun's new
 ci, je te sa lu e, Le so leil, tu sais, se

espress.

glo - ry Is al - read - y up and warm - ing For - est
 lè - ve, Ses ray - ons, do - rant les nu - es, Font mon -

mf

glades and cops - es flow'r - - - - y; ————— And to
ter les jeu - nes sè - - - - ves; ————— Sa - che -

dim. *p*

say the woods are wak - ing, Gai - ly wak - ing, —
le, les bois s'é - veil - lent, Tout s'é - veil - le,

poco cresc. *f*

here a feath - er, There a leaf the breeze is.
tout s'a - gi - te; Les oi - seaux et les a -

p *poco cresc.*

shak - ing, All a -
beil - les Sont pres -

f

riten.

thirst for spring-time weath - er; And to
sés de fuir leurs gî tes. Sa - che en-

riten.

a tempo

p dim. pp

tell thee how my pas - sion, As last night a - fresh I meet thee, Ev - er
core que, moi, je t'ai - me, D'une ar - deur tou - jours nou - vel - le, Que mon

strives for some new fash - ion Where - by I can well pro -
â - me est bien la mê - me Et te veux res - ter fi -

espress.

tect thee; And to
dè le; On di -

dim. p

tell how spring be - sets me With so sweet a se - cret burn - ing That no
 rait que tout m'en - chan - te, C'est un souf - fle de jeu - nes - se Qui rem -

words of mine it lets me Sing, — ex -
 plit mon cœur; je chan - te. Mais, — com -

poco stringendo Allegretto (Tempo I)
 cept with its own yearn - - - - - ing. —
 ment chan - ter li - vres - - - - - se? —

poco stringendo

To Félix Blumenfeld

LIKE MOUNTAINS THE WAVES

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 46, No 5
(1844 - 1908)

Moderato ($\text{♩} = 76$)

VOICE

PIANO

a piena voce

Like

moun - tains the waves in up - heav - al, To

star - vault - ed heav - en as - cend - ing, Look

down, fill'd with ter - ror pri - me - val, And

see dark a - byss-es un - end - - ing.

cresc.

Thus love, ev - er doubt - ing, di - vid - ed Be - tween might - y

ff

for - ces in mo - - tion, Soars sky - - ward,

mf

drops down - - ward, un - guid - ed As rud - der - less

ship in mid - o - - cean.

dim.

f subito

Then think not, when star-ward thou'rt

fly - ing On high in the val - leys E -

lys - - - ian, Nor fear in a -

byss - es deep ly - - ing That stars _____ will no more greet thy

vis - - ion.

sfdimin. assai

piano e tranquillo

For peace, af - ter

p

tu - - - mult and ri - - - ot The

el - e - ments bound - less com -

pos - - ing, Soon spir - it and

sea will in qui - - et And

ev - - 'ry' - day calm be re -

pos - ing, Soon spir - it, soon

spir - it and sea will in

qui - et And ev - 'ry - day

day

calm be re - pos - ing.

dim.

poco ritard.

SONG OF THE SHEPHERD LEHL

From the fairy opera "Snégourotchka"

Original Russian text by
A. OSTROVSKY

(Original Key)

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)

English version by Frederick H. Martens

Allegretto giocoso ($\text{♩} = 108$)

Lehl playing the shawm

PIANO

Lehl Più lento, maestoso

Said the thun-der to the cloud pass-ing by, Rum-ble, grum-ble, see my

lunga

ff > *pp* < *mf* > *pp*

poco riten.

Tempo I

rain - drops fly, Spring-time rain that will glad — the plain. Joy - ous

colla parte

pp

flow'r's their pet- als will un-fold, All the maids for ber-ries search the wold, All the

poco rit. *a tempo*

lads will fol-low as of old: Lehl, my love, my Lehl, my love, my Lehl! (he plays)

poco rit. *a tempo* *p*

Lehl *Più lento*

'Mid the

for - est, un - der arch - ing— trees Stray the maid - ens, pick - ing

poco rit.

straw - ber - ries, Song and laugh - ter gay their light la - bor

poco rit.

Tempo I

cheer'd, Till they found a maid had dis - - ap - pear'd; Then the

pp

rest with tear and sigh — de - clare: "Some wild wolf has seized her

p

poco riten.

a tempo

un - a - ware!" O my love,— my Leh!, my love, my

poco riten.

a tempo

Leh!

(he plays)

p

Lehl Più lento

While the maids la-ment with

tears and with sighs, Lo, a wild a-ged man meets their

poco rit.

eyes; "Are your wits a-gath'-ring wool," the an-cient cried, "That a -

poco rit.

colla parte

pp

weep - ing here you i - - dly bide? Calls and tears you vain - ly

A musical score for two voices and piano. The top voice part consists of two staves of music in G major, B-flat minor, and G major. The lyrics are: "shout _____ and shed, Bet - ter look a - bout the wood_ in _". The bottom voice part is a piano part with six staves of music in G major, B-flat minor, and G major. The dynamic "tr" is indicated above the piano part. The piano part features eighth-note chords and sixteenth-note patterns.

riten. assai

a tempo

stead!" Leh1, my love,— my Leh1, my love, my Leh1!

riten. assai

a tempo

p

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff is treble clef, B-flat key signature, and common time. The middle staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 11 starts with a rest followed by a sixteenth-note rest. Measure 12 begins with a dynamic instruction "(he plays)" above the treble staff. The treble staff has a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. The middle staff has eighth-note patterns: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The bass staff has eighth-note patterns: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

A musical score for piano, featuring three staves. The top staff uses a treble clef, a key signature of B-flat major (two flats), and a common time signature. The middle staff also uses a treble clef, a key signature of B-flat major (two flats), and a common time signature. The bottom staff uses a bass clef, a key signature of B-flat major (two flats), and a common time signature. The score consists of six measures. Measures 1-4 are primarily silent, with occasional bass notes from the middle and bottom staves. Measures 5-6 feature more active bass lines, particularly in the middle and bottom staves.

SONG OF ZULEÏKA
(CHANSON DE ZULEÏKA)

Translated by Charles Fonteyn Manney
French version by Jules Ruelle

(Original Key)

NIKOLAS RIMSKY-KORSAKOFF, Op. 26, No 4
(1844-1908)

Andantino ($\text{♩} = 88$) dolce

VOICE PIANO

The night-in-gale, who loves the flow'rs, And
L'a-mant des fleurs, le ros-si-gnol, Ce

sings at eve a-mong the ros-es, Takes wing to fair Zu-leï-ka's bow'rs But
soir chan-tant par-mi les ro-ses, Dans l'om-bre vers toi prend son vol Mais

riten. a tempo

sad-ness all his song dis-clos-es. "Why is his note with sor-row la-den?"
ses re-frains se-ron-t mo-ro-ses! Cha-gri-ne, Zu-leï-ka sou-pi-re:
riten. a tempo

Light-ly sigh-ing, thinks the maid-en. "Per-chance he'll find his love once
Le chan-teur que doit-il di-re? Peut-être, à ses a-mours rē-

riten.

a tempo

more, And hap-pier songs a - gain out-pour."
 vant, Sou - dain il chan - te - ra gai-ment?
 riten.

a tempo

And thus my heart on pin-ions fleet Will fly to my Zu - leï - ka's
 A - lors vers toi, ma Zu - leï - ka, Jo - yeux aus-si mon cœur i -

ten.

poco rit.

rit. molto

feet, Like the night-in - gale that seeks the ros - es. And love in his song dis -
 ra, Pour dire à ton cœur de dou - ces cho - ses, A - vec - 'va - mant des

ten.

poco rit.

poco f.

clos - es! a tempo
 ro - ses.

THE NIGHTINGALE AND THE ROSE

ORIENTAL ROMANCE

(Original Key)

Translated from the Russian
of KOLTZOFF
by Deems Taylor

NIKOLAS RIMSKY-KORSAKOFF, Op. 2, № 2
(1844-1908)

Moderato

PIANO

p dolce

The

rit. **pp**

night - in - gale sings to the rose, By day and night, his

song of love; In si - lence to the song she
p *pp*
 heark - ens.
mf
 So on his lyre the min - strel plays, And sing - ing, woos the tim - id
mf
 maid Who shy - ly lis - tens, all un - know - ing For
p

whom he sings, nor why so sad, So fraught with pain his yearn - ing

rit.

f

pp

rit.

f

pp

a tempo

rit.

ppp

Rit.

THE OCTAVE

(Original Key)

Translated from the Russian
of MAIKOFF by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 45, N^o3
(1844-1908)

VOICE Largo (♩ = 52) *dolce*

The mys - te - ries di - vine ____ of

PIANO

po - e - try har - mo - nious Think not thou canst un - fold ____ from

wise man's book or screed. But when a - lone thou art, ____ and near to sleep - ing

wat - ters, Then hark with all thy soul _____ un - to the whis - p'ring

reed, _____ Give ear _____ to for - est sounds, the loft -- y grove's rare

mur - mur Be con - scious of and feel. _____

And in me-lo-dious verse_ Un-forced from out thy lips_ to rhyth-mic ca-dence

p

grow - ing, Will come — the gen - - - tle sounds, like

f

wood - land mu - sic flow - ing.

allargando

THE RAINY DAY IS PAST

(Original Key.)

Translated from the Russian
of PUSHKIN by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 51, No. 5
(1844-1908)

VOICE Lento ($\text{♩} = 54$)

PIANO

The

pp

rain - y day is past, . . . but of a rain - y night The fogs from

sempre legato assai

out the sky drift down in lead - en guis - es; While like a

phantom white with-in the pine wood rises The

moon in veils of mist-y light. E'er

un-to gloom-y mood my soul de-press'd is tend-ing.

poco più f.

Far, far a-way —— the moon in ra-diance is as-

dolce

cend - ing, There is the air re - fresh'd by

night mists cool and sweet, There o - cean gen - tly stirs be -

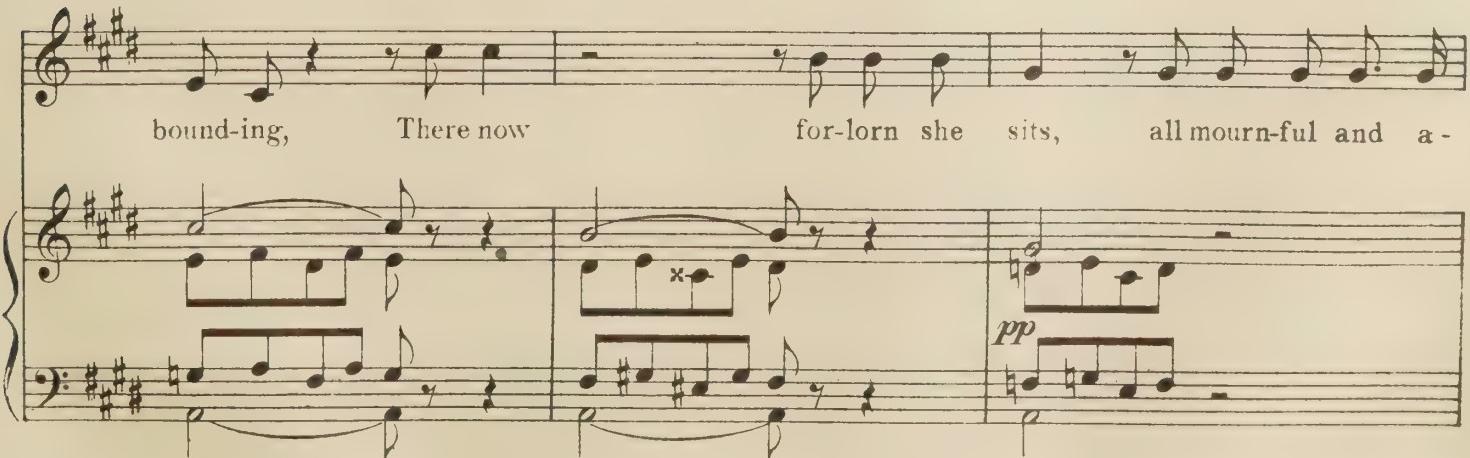
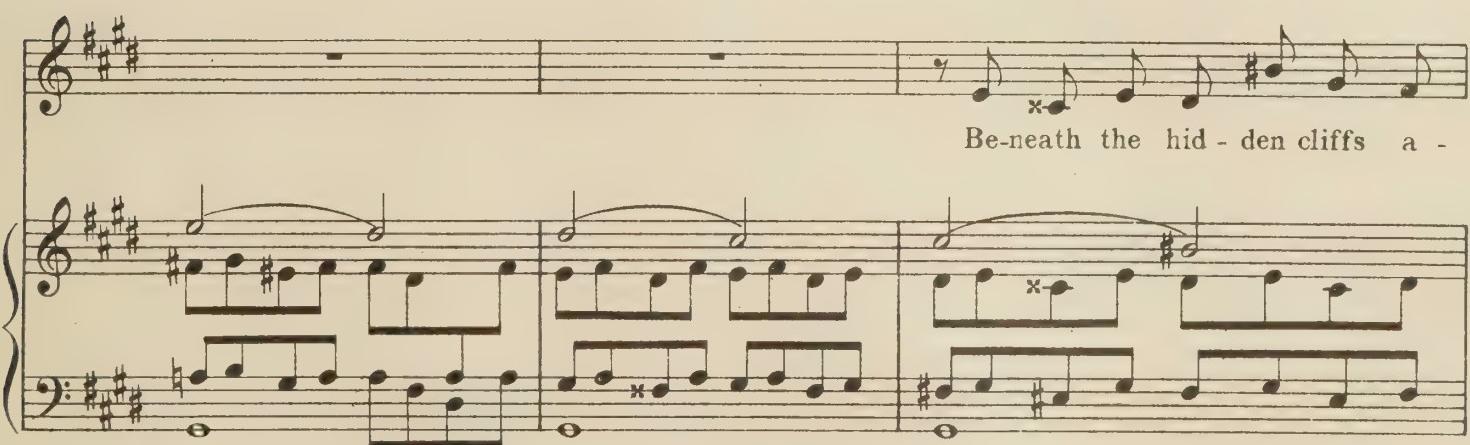
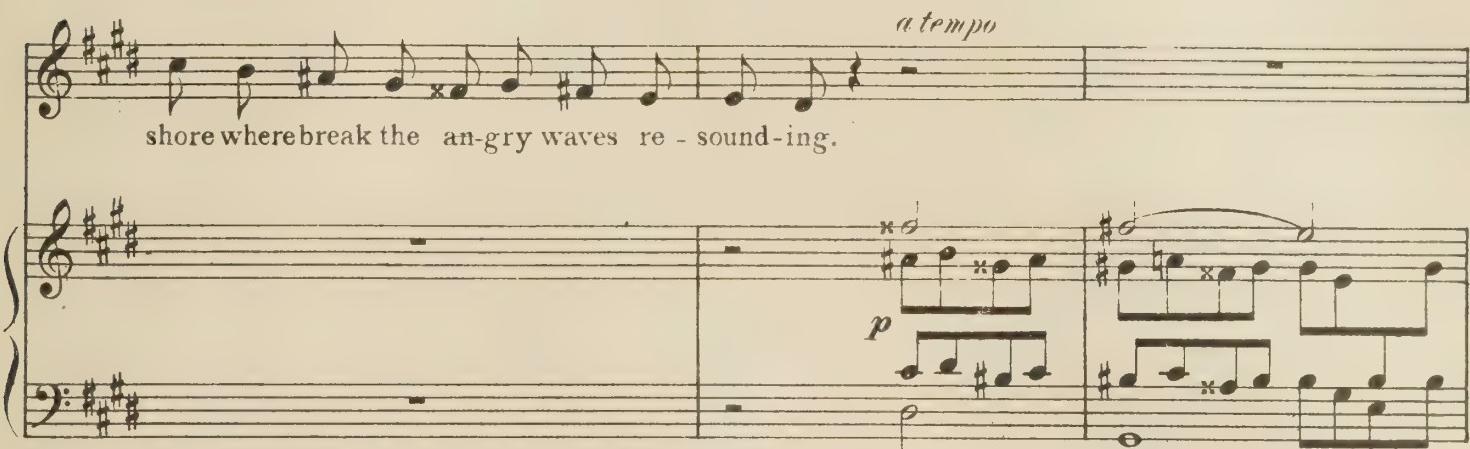
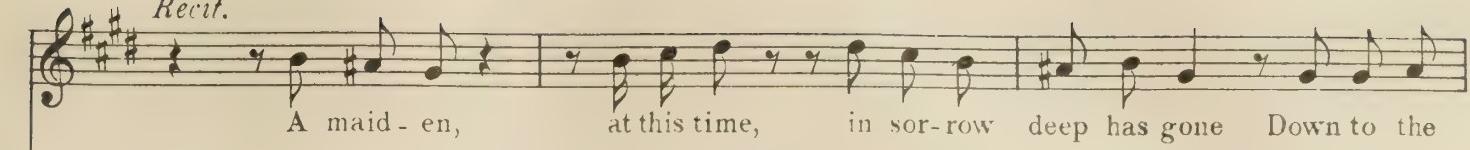
neath her splen-did sheet, Un - der the

cresc. poco

heav - ens blue sur - round - ing.

dim.

cresc.

Recit.

lone. — A - lone! no one is near —
poco cresc. *mf*
 to weep — or share her sad-ness. No one her lips doth
p
 kiss — to woo — her back to glad-ness,
 No one is for that love ce-les-tial humbly
cresc. *f*

Recit. express.

thank - ful.

Nay, not so: thou'rt a lone-

*dim.**cresc.**sf*

thou weep-est - I am tran - - quil.

a tempo

So would'st thou.

*dim. assai**pp*

WAVES DASHING AND BREAKING

(Original Key, D^b)

Translated from the Russian
of Count A. TOLSTOY by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.46, N°1
(1844-1908)

Maestoso alla breve ($\text{d} = 56$)

a piena voce

Waves

dash - ing and break - ing and spray fling - ing wide - My

eyes salt and damp - ness are fill - ing; Un -

stir - - - ring and rapt on the

head - land I bide, _____ My

poco più piano

soul un - ac-count a - bly thrill - ing. The

waves crowd ad - van - cing, they surge and re tire, And

foam from their white crest is fly-ing. O o - cean, why dost thou to

bat - tle in - spire, And rouse me by for - ces un - dy - ing?

a piena voce

For

liv - ing is splen-did, and fair is the goal; Waves, ye have ap-

peased my e - mo-tion. Your thun-ders and lash-ings have wa-ken'd my soul A -

kin to the clam - or of o - cean.

THE SINGER

Poem by MAÏKOFF
 (from "New Greek Songs")
 Translated by George Harris, Jr.

NIKOLAS RIMSKY-KORSAKOFF, Op. 50, N°2
 (1844-1908)

Lento (♩ = 56) a piacere

VOICE PIANO

dolce

Ug - ly am I, I know

well,— Fee-blest foes could strike me; Why do men and wom-en tell—

(colla parte)

How ev'n so they like me? Why do men and wom-en tell _____

(colla parte) poco cresc.

How ev'n so they like me?

p espress.

Songs, as if you thrumm'd a string, Make me warm and ten - der, To my

mf (colla parte)

lips their smiles they bring, _____ To my eyes their splen - dor.

Songs, as if you thrumm'd a string, Make me warm and ten - der, To my
più f

lip their smiles they bring, To my eyes their splen - dor.

p

rit.

NOT THE ANGELS

(NICHT MIT ENGELN)

FRIEDRICH von BODENSTEDT (1819-1892)
 (from the Persian of Mirza-Schaffy)
 Translated by Charles Fonteyn Manney

(Original Key)

ANTON RUBINSTEIN, Op. 34, № 1
 (1829-1894)

103

Allegretto

PIANO

Andante

Not the an - gels -
 Nicht mit En - geln -

cresc.

— in heav'n's e - ter - nal blue, — Nor the ros - es, — per-fum-ing the fields a -
 — im blau - en Him - mels - zelt, — nicht mit Ro - sen — im duf - ti - gen Blu - men -

cresc.

dim.

cresc.

new,
feld,

Nor — e'en the sun — light that fills the air, —
 selbst — mit der e - wi - gen Son - ne Licht,

p

cresc.

Nor-e'en the sun - light that fills the air
selbst mit der e- wi-gen Son-ne Licht

I to Zu-lei - ka, my love,
gleich' ich Zu-lei - ka, mein Mäd -

com-pare
- chen, nicht.

Allegretto

cresc. *dim.* *rit.*

Andante

cresc.

For in an - gel breast nev - er love may bide, And the ros - es
 Denn der En - gel Bu - - sen ist lie - be - leer, un - ter Ro - sen -

cresc.

— sharp-est of thorns do hide, — And when night falls -
 — dro-hen die Dor - nen her, und die Son - ne -

dim.

p

— the flam-ing sun-light dies, — And when night falls — the flam-ing sun - light
 — ver-hüllt des Nachts ihr Licht, — und die Son - ne — ver - hüllt des Nachts ihr

cresc.

dies.
Licht.Not one _____ of all _____
 Sie al - - le glei - -

with Zu - lei - - - ka
 - chen Zu - lei - - - ka

vies.
nicht.

Allegretto

cresc.
dim.
rit.

Andante

Nought I see in all creation wide That fades not
Nichts fin-den so weit das Welt-all reicht, die Bli - cke,

— when set by Zu - lei. - ka's side;
— was mei - ner Zu - lei - ka gleich;

Fair, — thorn - less, — in her love's light is shown, — Fair, thorn - less, —
 schön, — dorn - los, — voll ew' - gem Lie - bes - schein, — schön, dorn - los, —

cresc.
p
cresc.

— in her love's light is shown,
 — voll ew' - gem Lie - bes - schein, —

With
kann

her none com - pare
 sie mit sich selbst

but her - self
nur ver - gli -

f

a - lone.
 - chen sein.

THE ASRA
(DER ASRA)

(Original Key)

HEINRICH HEINE (1797-1856)
Translated by Arthur Westbrook

ANTON RUBINSTEIN, Op. 32, No. 6
(1829 - 1894)

Moderato

VOICE *p*

(Original Key)

PIANO

p

Moderato

EV'RY DAY THE WON-DROUS LOVE-LY SUL-TAN'S DAUGH-TER PACED THE GARDEN,
TÄGLICH GING DIE WUN-DER-SCHÖ-NE SUL-TANS-TOCH-TER AUF UND NIE-DER

IN THE EVE-NING NEAR THE FOUN-TAIN WHERE THE FOAM-ING WA-TERS WHIT-EN.
UM DIE A-BEND-ZEIT AM SPRING-BRUNN, WO DIE WEI-SSEN WAS-SER PLÄT-SCHERN;

EV'RY DAY THE YOUTH-FUL SLAVE STOOD IN THE EVE-NING NEAR THE FOUN-TAIN,
TÄGLICH STAND DER JUN-GE SKLA-VE UM DIE A-BEND-ZEIT AM SPRING-BRUNN,

dim.

Where the foam-ing wa - ters whit - - en.. Dai - ly grew he pale and
wo die wei - ssen Was - ser plät - - schern. Täg - lich ward er bleich und

dim.

pal - er, pale and pal - er. Till one eve - ning stept the Prin - cess
blei - cher, bleich und blei - cher. Ei - nes A - bends trat die Für - stin

dim.

cresc.
panimato

mf stringendo

To his side with hur - ried ques - tion. "Tell me, slave, thy name, thy coun - try!
auf ihn zu mit ra - schen Wor - ten: "Dei nen Na - men will ich wi - ssen,

mf stringendo

ritard.

Tell me of thy home and kin - dred!" . And the slave re - plied: ~ "Men
dei - ne Hei - math, dei - ne Sipp - schaft!" Und der Skla - ve sprach: "Ich

ritard.

Tempo I

call me Ma - ho - met, I come from Ye - men, And my
hei - sse Ma - hò - met, ich bin aus Ye - men, und mein

p

tribe is that of As - ra, Who in lov - - ing ev - er
Stamm sind je - ne As - ra, wel - che ster - - ben wenn sie

per - ish, And my tribe is that of As - ra, Who in lov - - ing, ev - er
lie - ben, und mein Stamm sind je - ne As - ra, wel - che ster - - ben wenn sie

p

per - - ish."
lie - - ben."

p rit.

NOW SHINES THE DEW

(ES BLINKT DER THAU)

(Original Key)

G. von BODDIEN

Translated by Arthur Westbrook

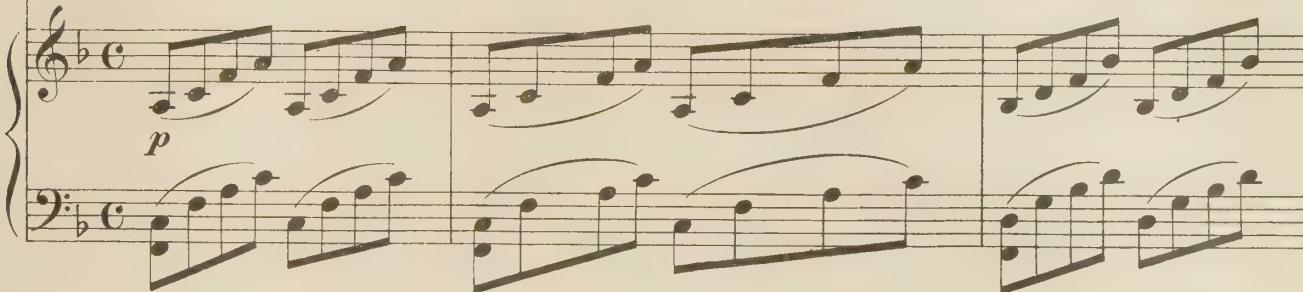
ANTON RUBINSTEIN

Op. 72, № 1

Moderato assai

VOICE 

Now shines the dew— on the grass-es at night,
Es blinkt der Thau— in den Grä-sern der Nacht,

PIANO 

moon, glid - ing o'er sheds her sil - ver light, The night - in-gale sings in the
Mond zieht vor-ü - ber in stil - ler Pracht, die Nach - ti-gall singt in den



gloam - ing;
Bü - schen,

While
es



o - ver the fields in their ver-dure fair
schwebt ü - ber Wie - sen im Däm-mer-schein,
The breath of spring per - fumes all the air,
der gan - ze Früh - ling duf - tet hin-ein,

Two hap - py lov - ers are roam - ing.
wie bei - de wan - deln da - zwi - schen. How
fair, — how won - drous - ly fair is spring, how won - drous - ly fair is spring! What a
Lenz, — wie bist du so wun - der - schön, wie bist du so wun - der - schön! In dem
spell of de - light its beau - ties fling!
blü - hen - den Rausch da - hin zu geh'n And as they to - geth - er are
am Arm sei - ne zit - tern - de

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one flat, and common time. The second system starts with a bass clef, a key signature of one flat, and common time. The third system starts with a treble clef, a key signature of one flat, and common time. The fourth system starts with a bass clef, a key signature of one flat, and common time. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef staff. The lyrics are in English and German, with some words underlined. The music includes various dynamics like forte, piano, and mezzo-forte, and articulations like staccato and slurs.

wend - ing, With the first long kiss_ 'neath the star - ry gleam They
Lie - be, *mit dem er-sten Kuss_ in dem Himmels-raum und*

animato

firm - ly trust in the fond, fool-ish dream That their love has nev - er an
fest *zu glau - ben im thö - rich - ten Traum, dass es e - wig, e - wig so*

end - ing, That their love has nev - er an end - ing,
blie - be, dass es e - wig so blie - be,

That their love has no end - ing!
dass es e - wig so blie - bel

SPRING

(Original Key)

Translated from the Russian
of G. NOVIKOFF by Constance Purdy

G. SACHNOFSKY, Op.4, № 2

Allegro

VOICE **PIANO**

leggiero

p

con Ped.

p

p

Thro' each

rus - tle mur - murs pass, . . . Thro' each rus - tle vows are

p

p

steal - ing, All en - chant - ing, all ap -

peal - ing, Breez - es whis - per to the

grass. Warm the sun's ca - ress and

ten - der, Lan - guor brings as of a

A musical score for 'Kiss the Brook' from Disney's Pinocchio. The top staff shows lyrics in 3/4 time with a key signature of one sharp. The bottom two staves show piano accompaniment in 9/8 time with a key signature of one sharp.

A musical score for piano and voice. The top staff shows a vocal line with lyrics: "bliss _____ Soft her mel - o - dies doth". The bottom staff shows a piano accompaniment with dynamic markings *f* and *p*, and time signatures changing between 6/8 and 9/8.

poco rit. *pp* *a tempo e poco a poco accelerando*
 ren - der: Gay young leaves a - flut - ter

dance, ————— In de - light their green hosts

ral - ly, Mod - est lil - ies of the

poco a poco ri - tar - dan - do

val - ley Bend to earth their tim - id

dim. e ritard.

glance.

f

diminuendo e ri - tar -

ritard. molto *mf* ³ *a tempo*

Freed by pow'r's be - nign, all know - ing, Now a -

dan - do molto *a tempo*

wakes each liv - ing thing, All in na - ture rich is

cresc.

cresc.

glow - ing, And all na - ture dreams doth bring, Love and

ritard. *ff maestoso rit.*

hap - pi - ness be - stow - ing, O - ver all the spell of

a tempo

Spring!

a tempo

ff *sff accelerando* *allargando* *sff* *ffz*

HOW ABUNDANT AND WARM IS THE SPRING!

(QU'IL EST DOUX LE PRINTEMPS)

Translated from the Russian
of LOKHVTISKY by George Harris, Jr.
French version by Jules Ruelle

(Original Key)

NIKOLAS SOKOLOFF, Op. 10, №1

Allegretto (♩ = 104)

VOICE

How a - bun - dant and warm is the
Qu'il est doux le prin - temps, quelle i -

PIANO

spring, With the green wil - lows bent o'er the stream that doth sing,
vres - se! Les grands sau - les se pen - chent vers les flots mou - vants,

Like to pale green-hair'd nymphs o'er its bos - om;
On di - rait des na - ia - des la tres - se.

From a - far doth the for - est breeze bring— Ten-der
La fo - rêt au loin ré - pand l'en - cens— Des fleu-

p

in - cense of vio - lets in blos - som.
ret - tes que l'on - de ca - res - se.

p

Heart, be si - lent! Be sound - less thy sleep! Let the
Paix, mon cœur! tu dois som-meil - ler! Ces beaux

ma - gi - cal day— of the May - time not steep Thy poor dream in the
jours de Mai pour-raient-ils ré - veil - ler Mes chers prin - temps les prin-

song of the riv - er; As the spring-song is
 temps de l'en - fan - ce? Les doux chants de l'au -

end - ed, they creep From the light, and are soon gone for ev -
 ro - re, a - vec l'es - pé - rance, - Tout par - tis un jour sans re -

er, gone for ev - - - - - er.
 tour, hé - las! sans _____ re - tour!

THE CLOISTER
(LA NOVICE)
SONG OF SPRING

123

S. GORODETSKI

(Transposed)

English and French versions by M. D. Calvocoressi

IGOR STRAVINSKY, Op. 6, No. 1.

Allegro alla breve ($d = 60$)

PIANO

Allegro alla breve ($d = 60$)

PIANO

1 2 3 4 5 6 7 8

Chimes of glad-ness, chimes of sad - ness, Peals and ech - oes,
 Clo - ches tris - tes, clo - ches gra - ves, sons de son - ge,

8

dream - - - y drone. On the
 ca - - - ril - lons. Sur la

slop - ing moun - tains yon - der grass is grow - ing, trees are
 pen - te des col - li - nes, l'her - be ver - te re - ver -

green. All the walls are fresh-ly
 dit. Tous les murs blan-chis re -

cresc.

mf

ML - 2921 - 9

white - wash'd: thus hath or-der'd moth-er ab-bess.
 lui - sent, c'est par or-dre de l'ab - bes - se.

By the clois - ter door a - lone,
 A la por - te du cou - vent,

Hark, the ring - er's daugh - ter moans:
 pleu - re la fil - le du son - neur:

morendo pp pp ppp

Molto sostenuto (♩ = 54)

p

O ye mead-ows, O my free - dom, O the paths, the fields I loved!
O les champs qui tant m'en - chan - tent, chers che-mins que tant j'ai - mais!

più f

O the bridge, the clear green val-ley, can-dle clear of Pas-sion-Day!
Pe - tit pont et libre es - pa - ce, cier - ge pur du Jeu-di - Saint!

p

A - las, mine did burn so bright . . . ly, Why did thine not burn a - like?
Ah! du mien brû-lait la flam - me, mais le sien, il s'e - teig - nit!

pp

O how ar - dent was his woo - ing
Il s'in - cli - ne, son ha - lei - ne

poco rit.
and how ar - dent my poor heart!
brûle, et mon coeur est bri - lant!

a tempo

cresc. poco rit.

He has left me lone - ly, griev - ing,
Il me quit - te, je suis seu - le,

By the bridge I stand a -
tou - te seu - le sur le

lone.
pont.

O the can - dles
Ah! les flam - mes

flamed and flick - er'd
bril - laient vi - ves

con passione

When he kiss'd my burn - ing lips.
Nous - é - chan-gions des bai - sers.

p

Have I lost thee, well-be-lov-ed? Have I lost thee, O my heart's de-light?
Mon a-mi-si doux, si ten-dre, Tu es loin, hé-las, mon bien ai-mé!

p

O the mists of spring, the breez-es, O the peace of days gone by!
Bri-ses du prin-temps, et brû-mes, o bon-heur des jours pas-sés!

a piacere

Ah! Ah! Ah!

f Tempo I

pp

Musical score for piano, three staves. Staff 1: Treble clef, key signature of A major (no sharps or flats). Staff 2: Bass clef, key signature of A major. Staff 3: Bass clef. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has quarter notes.

Musical score for piano, three staves. Staff 1: Treble clef, key signature of A major. Staff 2: Bass clef, key signature of A major. Staff 3: Bass clef. Measure 5: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has sixteenth-note pairs; Bass staff has quarter notes.

Musical score for piano, three staves. Staff 1: Treble clef, key signature of A major. Staff 2: Bass clef, key signature of A major. Staff 3: Bass clef. Measure 9: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 12: Treble staff has sixteenth-note pairs; Bass staff has quarter notes.

Musical score for piano, three staves. Staff 1: Treble clef, key signature of A major. Staff 2: Bass clef, key signature of A major. Staff 3: Bass clef. Measure 13: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Chimes of gladness, chimes of sadness,
Clo - ches tris - tes, clo - ches gra - ves,

Peals and ech - oes, dream - - y drone.
 sons de son - ge, ca - ril - lons.

On the slop - ing moun - tains yon - der grass is
Sur la pen - te des col - li - nes, l'her - be

grow - ing, trees are green.
ver - te re - ver - dit.

All the walls are fresh-ly white - wash'd;
Tous les murs, blan - chis re - lui - sent,

poco a poco cresc. -
 Thus hath . or - der'd moth - er ab - bess; By the
 Et par or - dre de l'ab - bes - se, Près des

poco a poco cresc. -
 gloom - y clois - ter door One must si-lence keep!
 por - tes du cou - vent, point de vain ba - bil!

morendo ppp

THE BIRTH OF THE HARP

(Original Key)

From the "Irish Melodies"
of THOMAS MOORES. TANEIEFF, Op. 26, No. 1
(1856-1915)

Andante semplice

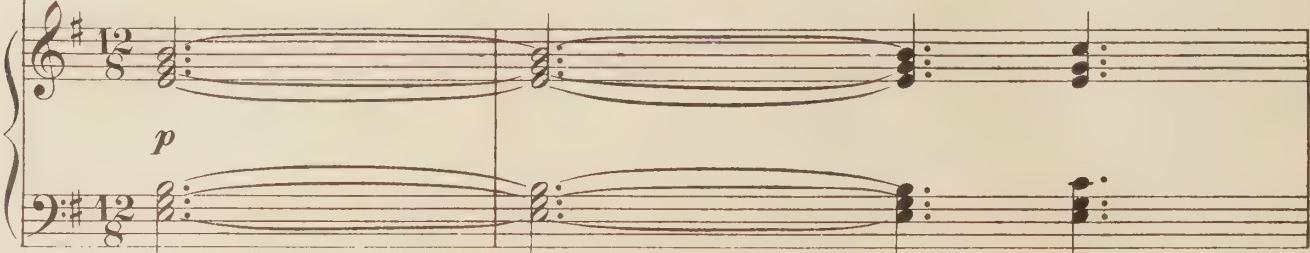
p

VOICE



'Tis be - lieved that this harp, which I now wake for

PIANO

p

thee,

| **g***dim.**p*

Was a

Si-ren of old who sang un-der the sea,

dim.

mp

And who of-ten at eve ___ thro' the bright wa-ters

dim.

roved,

p *dim.* *pp*

— To meet on the green shore a youth whom she loved.

pp

dolce

poco rit.

p

p *espress.* *poco cresc.*

But she loved him in vain,— for he left her to

poco cresc.

mf

weep, And in tears— all the night her gold tress-es to steep, Till

mf

Heavn' look'd with pit - - y on true love so warm, And changed to this soft Harp the sea-maid-en's

poco animato

poco rit.

colla parte

p

dim.

pp a tempo

form.—

pp

poco rit.

cresc.

Still her bosom rose fair, — still her cheeks smiled the

mf

sf colla parte

same, — While her sea-beauties

p animato

grace - ful - ly form'd the light frame; Her hair, — as let loose from her

mf

white arm it fell, — Was changed to bright cords, ut - t'ring mel-o-dy's

dim.

dim.

p dim. *pp* *ten. ad lib.*

spell.

p dim. *pp*

Tempo I
dolce

A musical score page featuring two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the piano, showing harmonic chords. The key signature is one sharp, and the tempo is indicated as *p* (piano). The lyrics "Hence it came that this Harp _____ for so long hath been" are written below the vocal line.

A musical score page featuring two staves. The top staff is for the voice, starting with a dynamic of *mf*. The lyrics are: "known To min - - gle love's lan-gage with sor-row's sad tone: _____". The bottom staff is for the piano, showing a bass line and trebleline chords. Measure 11 ends with a fermata over the piano part. Measure 12 begins with a dynamic of *mf*, followed by a measure of eighth-note chords labeled '8' above them, with a dynamic of *dim.* (diminuendo). The piano part concludes with a dynamic of *espress.* (expressive).

mf

Till thou didst di - vide them and teach the fond lay To speak

poco rit.

love when I'm near _____ thee, and grief when a - way!

a tempo

colla parte

p

MINUET

(Original Key)

Text after CH. D'ORIAS
English version by Constance Purdy

S. TANEIEFF, Op. 26, No. 9
 (1856-1915)

Tempo di Minuetto

VOICE

A - mong the things that lin - ger yet, Its

PIANO

charm the pass - ing years en - han - cing, I love the old - time

min - u - et, Its spar - kling grace, its steps en - tran - cing:

Yes, in those days of state-ly reels, Of care-free life and love a -

bound-ing, How pleas-ant was the click of heels In

meas-ured har - mo - ny re - sound - ing.

dolce

I — love the joy - ous ri - tour - nelle,

Its dazzling and col - or -
 ful com - plete - ness, The vi - o - lins' me - lo - dious trill, The
 haut-boy's note of pier - cing sweet-ness: But oft in these gay
 tunes so clear A mourn - ful strain runs thro' the glam - or, And

sudden thro' the ball-room's clam - - or An ech - o falls up-on my

Più mosso, agitato

ear, That grat - - ing, clings and

haunts there - af - ter! The heart - - less

The heart - - less

words of cru - - el pow'r's - A death-like

A death-like

chill creeps o'er the laugh - ter, O'er fore-head crown'd with

mf

fra - grant flow'rs! _____

sf *cresc.* *sf* *tr* *tr* *tr*

And as, a - mid the maze of fash - ion Their

tr poco rit. *Tempo I*

sf *dim.* *tr* *tr* *tr* *p ma marcato*

pp

code our an - ces-tors re - veal'd, _____ In whis-per'd mad - ri -

pp

poco cresc.

dim.

p

gals of pas - sion, A - las! their fate was be - ing seal'd. The

p

mar-quise, see her proud-ly yon - der Glide thro' the throng as in a

p

dream— Up - on the cour - tier's arm— O won - der!

sffz *sffz*

poco cresc.

dim.

With-in her eyes the tear - drops gleam, the tear - drops

dolce

gleam.— Sur - round - ed by her court of glad - ness As queen she

espress.

p.

reigns, all to her bow; Yet on The-mi - ra's love-ly brow Are

pp

cresc.

marks of strife and se - cret sad-ness, Are marks,— are marks of strife—

cresc.

mf

f

dim.

— and se - cret sad-ness. To sooth-sayers dai-ly goes her plea, In an - guish

poco ritenuo

a tempo

dim.

cresc.

cresc.
 she — vain hope doth cher - ish:
p
 "O say,
cresc.
poco accel.
sf
dim.
f
 say what my fate shall be, my fate shall be?"
p
 "You, mad- am,
a tempo
pp
 on the block — shall per - ish!"
sf pp
d.
d.
d.
d.

NONE BUT THE LONELY HEART

(NUR WER DIE SEHNSUCHT KENNT)

(Composed in 1869)

(Original Key, D \flat)JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Arthur WestbrookPETER ILYITCH TCHAÏKOVSKY, Op. 6, N^o 6

Andante non tanto

p espressivo

PIANO

None but the lone - ly heart
Nur wer die Sehn - sucht kennt,

Can know my sad - - ness; A - lone, and
weiss, was ich lei - - del Al - lein und

p espressivo

p

più f

part - ed far From joy and glad - ness.
ab - ge-trennt von al - ler Freu - de.

p

Heav'n's bound-less
Seh' ich an's
un poco marcato

arch I see Spread out a bove me. Ah! what a
Fir - ma-ment *nach je - ner Sei - te.* *Ach!* *Ach!* *der mich*

cresc.

mf

dis - tance drear To one who loves me!
liebt und kennt ist in der Wei - te.

dim.

pp

pp

f >

None but the lone - - ly heart
Nur wer die Sehn - - sucht kennt,

cresc.

p >

Can know my sadness;
weiss, was ich lei - - del

cresc.

Al - lone, and
Al - lein und

part - ed far From joy and glad - ness,
ab - ge - trennt von al - ler Freu - - de,

cresc.

A - lone, and part - ed far
Al - lein und ab - ge - trennt

cresc. e stringendo

ff

From joy and glad - ness.
von al - ler Freu - de!

pp molto rit.

My sens - es
Es schwin-delt

a tempo

fail, _____ A burn - ing fire de -
mir, _____ es brennt mein Ein ge -

espressivo

p a tempo

vours me. None but the lone - - ly heart Can
wei - de, Nur wer die Sehn - - sucht kennt, weiss,

know my sad - ness.
was ich lei - de!

bs

pp

ENDLESS LOVE

(DIE THRÄNE BEBT)

(Composed in 1869)

(Original Key, G \flat)

From the Russian of A. TOLSTOI
Translated by Isabella G. Parker

PETER ILYITCH TCHAÏKOVSKY, Op. 6, № 4

Moderato assai

VOICE

PIANO

The Die

quasi rit. pp a tempo

trem - bling tears in thy dear eyes are shin-ing, O weep thou
Thrä - ne bebt im Au - ge der die schwe-re!

not! I can-not let thee go!
nicht, dich las - sen kann ich nie!

Should love be
Als wenn der

held in strong-est bond con - fin - ing,
Lie - be ei - ne Gren - ze wä - re,

My love is
sie gleicht dem

bound - less, wide as wid- est o - - - - cean.
Mee - re, gleicht dem wei - ten Mee - - - - re.

This life's brief. meas - - ure,
Des Le - bens U - - fer, Yes!
ja!

mf rit.

This life's brief meas - ure
des Le - bens U - fer
must it o - - - - ver -
ü - ber - flu - - - - thet

pp

a tempo

flow!
sie!

No earth - ly grief
Dies Er - den-leid
is worth thy
ist nim - mer

p a tempo

bit - ter weep-ing, For soon with thee from hence my soul will go,
werth der Zäh - re; gar bald mit dir von hin - nen ich ent - flieh,

mp

dim.

Where end-less love shall have us in its keep - ing, And like the
zu je - ner ew' - - gen Lie - be heim ich keh - re die oh - ne

cresc.

mf

THE CANARY

(DER KANARIENVOGEL)

(Composed in 1875)

German by Ferdinand Gumbert
from the Russian of MEY
Translated by Charles Fonteyn Manney

(Original Key)

PETER ILYITCH TCHAÏKOVSKY, Op. 25, № 4

Moderato

PIANO

semplice

Spoke Zu - lei - ka thus to her ca - na - ry:
Sprach die Sul - ta - nin zum Ka - na - rien - vo - - g'el:

p

"Bird - ling, rest thee in our peace - ful pla - ces. Trill thy song, nor
, Vög - lein, ist's nicht hier im Thurm am bes - ten, wenn du zwit - scherst,

a tempo

p

vain - ly — fly and flut - ter Toward thy home in air - y — West - ern spa - ces.
sin - gest - vor Zu - lei - ka, wa - rum zie - hest du zum - fer - nen Wes - ten?

Tell me, bird - ling, of these
Sin - - ge, Vög - lein, sin - ge

lands so far and for - eign; O'er their dis-tant wonders let me dream and pon - der.
et - was mir vom Wes - ten, *sin - ge, Vög - lein, sin - ge* mir von fer - nen Or - ten!

Are their arch - ing skies more pure an az - ure, Are there ha - rem
 Sahst du je - mals uns - ren schö-nen Him - mel, hat man Ha - rem,

più f

and bright ca-ges yon - der? Do the ro - - ses bloom in such pro-fu - sion,
 hat man Kä-fig dor - ten? Giebt's im Wes - - ten wohl so üpp'ge Ro - sen?

mf

Does one, fair - - er than Zu - lei-ka, bor - - row Add - - ed charm from
 Wel - - cher Schah be - sitzt Zu - lei-ka's Lie - - be, sol - - che Schön - heit

p

robes of rar - er beau - ty?"
in dem Pracht-ge - wan - de?

And the bird made
Doch das Vög - lein

an - swer in his sor - row:
sang als Antwort trü - be:

mf

"Ask me not of that far land of free - dom,
„Frag“ mich nicht nach je - nem fer - nen Lan - de,

cresc.

Here, where ha - rem walls do_ mock my sad - ness;
wa - rum willst du mei - nen Kum - mer se - hen,

O - da-lisques may dwell here
was ich sin - ge in dem

in - con-tent-men-t, But my song can nev - er
en - gen Ha - rem, kön - nen O - da - lis - ken

wake here to glad-ness!
nie - ver - ste - hen!

Ask me not of that far land of free - dom; Here thy ha - rem
Frag' mich nicht nach je - nem fer-nen Lan - de, wa - rum willst du

walls but mock my sad - ness. O - da-lisques may dwell here in con-tent-ment,
mei-nen Kum-mer se - hen, was ich sin - ge in dem en-gen Ha - rem,

But my song can nev-er wake to glad - ness!"
kön - nen O - da - lis - ken nie ver-ste - hen."

A KISS

(Original Key)

Translated from the Russian
of A. MAIKOFF by Grace Hall

N. TCHEREPNIN, Op. 21, No. 4
(1873-)

VOICE Con moto *p*

PIANO

p

lov - ed, But I fear the moon's bright glan - ces,

And the star - ry host a - bove her:

mp poco cresc.

mf

p Tranquillo

For a star from heav'n de - scend - ing To the waves would tell the
Tranquillo

s.f. *p*

Poco stringendo

se - cret, Then the waves would tell the rud - der, Who would
Poco stringendo

mf *Tranquillo*

whis - per to the boat-man. And the boat - man loves a maid - en, In her
Tranquillo

f più Allargando

ear the tale he mur - murs, All the coun-try-side now knows it: How by
Allargando *ten.*

rit. *p* *Tempo di*

dim. molto p *Tempo di*

comincio
night, — in - to the gar - den I did lead my fair be-

comincio

Poco allargando
mf espressivo

lov - ed, How I held her to my bos - om,

Poco allargando
mf
espressivo

mp cresc.
How we kiss'd be - neath the bran - ches, Shed - ding
v.f rit. molto
rit. molto

mp cresc.
espressivo

dim. molto
bloom and fra - grance o'er us.
a tempo
a tempo
p

ten.
ten.
ten.

espressivo dim. molto

CRADLE SONG

(Original Key)

Translated from the Russian
of LERMONTOFF by Constance Purdy

N. TCHEREPNIN, Op. 7, № 6
(1873-)

PIANO

Adagio
espress.

Sleep, my ba - by, sleep, my pret - ty,

hush - a - by by - - low, Soft the moon doth

o'er thy cra - dle send her sil - ver glow.

Fai - ry sto - ries with - out num - ber, songs too thou__ shalt

p

pp

ten.

p *tranquillo*

hear,
espress. Rest thou, close thine eyes in slum - ber,

tranquillo

pp rit.

p a tempo

hush - a - by, my dear. Sleep, my ba - by,

rit.

a tempo

mp

sleep, my pret - ty, hush - a - by - by low,

mp

mf

Soft the moon doth o'er thy cra - dle send her sil - ver *mp*
p
 glow. *espress.* *3* Sleep, my ba - by,
mf *pp*
p
 sleep, my pret - ty, hush - a - by by - *allargando*
f dim.
pp
ten.
 low. *p dim.* *pp*

QUIET NIGHT

165

(Original Key)

Translated from the Russian
of TIUTCHEFF by Constance Purdy

N. TCHEREPNIN, Op. 8, No. 3
(1873-)

Andantino tranquillo

PIANO

Qui - et night of wan - ing sum - mer,

How thy skies with stars__ are gleam - ing! How be - neath their

dusk - y ra - diance Sweet the ri - p'ning fields__ are dream - ing;

pp

How mid si - lence

Ld *

Ld *

pp

deep and sooth - ing, Spar-kling in the qui - et night,—

pp

stringendo
mp cresc. molto

Gold - en-hued the waves_ are rip - pling In the moon - beams'

p cresc. molto

f

rit.

a tempo

sil - ver light!— Qui - et night of wan - ing sum - mer,

a piacere

p espress.

pp

Ld *

How thy skies with stars are gleam-ing! How be-neath their dusk-y ra-diance
 ♪ * ♪ * ♪ *

Sweet the ri-p'ning fields are dream-ing.
 ♪ * ♪ * ♪ *

Pochissimo meno mosso
 Qui - et night of wan-ing sum-mer,- In thy heav-ens stars are gleam-ing,
 ♪ * ♪ * ♪ *

In thy heav-ens stars are gleam - ing!— *a piacere* *espress.*
 ♪ * ♪ *

DARK ARE NOW THE CANDLES

Translated from the Russian
of FOFANOFF by George Harris, Jr.

(Original Key)

NICOLAI TCHEREPNIN, Op. 21, № 3
(1873 -)

Andantino

p

p *espress.*

Dark are now the can - dles, sto - ry time is o - ver,

p

mp cresc.

Sleep up - on your droop - ing head and eye - lids tar - ries,

mp cresc.

mf allargando

dim.

E - ven so you would hear more a - bout the fair - ies: *poco rit.*

p Tranquillo

How the for - est - hid - den witch - hut to dis - cov - er,

cresc.

p

cresc.

Where in might - y cauld - rons man - y herbs are boil - ing.

p

cresc.

poco a poco accellerando

mp cresc. molto

How Prince I - van goes to seek the e - vil . teach - er,

poco a poco accellerando

8

mp marcato cresc. molto

mf cresc.

And how he, when thro' the rock-y clefts he's toil-ing, Comes up - on the

più f

fair - y, now a swan-wing'd crea - ture.

marcato *più f* *marcato*

stringendo molto

ff *marcato*

Tempo I. *tranquillo*

f

Oh, my child, be - lieve, there is no sweet - er choos - ing

Poco meno mosso

Of a tale than that the old wom - an fate doth make you!

f poco allargando

Now for - get the fan - cy,

p poco allargando

now your eyes are clos - ing!

poco allargando

poco allargando

And your bed is wait - ing

sempre allargando al Fine

in - to sleep to take you!

STARS OF RADIANT NIGHT

Translated from the Russian
of FOFANOFF
by Constance Purdy

(Original Key)

N. TCHEREPNIN, Op. 1, No. 2
(1873-)

Moderato ($\text{♩} = 54$)

PIANO

p tranquillo

Stars of radiant night,

riten. a tempo *p*

stars clear and crys - tal bright, Whis - per'd down to the flow'r's tales with

won - der fill'd. Pet - als sat - in - y smil - ing in sheer de - light,

p

While each em - 'rald green leaf - let with rap - ture thrill'd:

ritenuto

p a tempo

And the flow - ers, dew - la - den, that ver - y night Told the

p a tempo

cresc molto

tales to the winds that were pass - ing by, And the ri - ot - ous

winds sang them joy - ous - ly O - ver land, _____ o - ver

f

f

Læ.

*

sea, ————— o - ver rock - - - - - y

height.

mp a tempo

And the

mfriten. *a tempo*

earth in the warmth of the spring's caress, In her

mp

green wo - ven gar - ment of beau - ty fair, Pour'd the

mf

tales of the stars and their ten - der-ness, On my

cresc.

stringendo

soul steep'd in lov - ing be - yond com-pare.

f

G.P.

dimin. molto

G.P.

p Tempo I

In these days _____ when my

p
Læ.

cresc.

spir - it is sore op-press'd,

In the dark _____

> cresc.

— of these drear nights and sor'- row-ful,

I give

f Allargando

back _____ to you, stars clear and beau - ti - ful,

Læ.

*

pp
riten.
All your sto - - ries of won - -

Læ. * *Læ.*

a tempo ——————
der - - - ful depth —————— and rest.

p a tempo

riten. > > pp ppp

AT TWILIGHT

(Original Key)

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy

A. TINIAKOFF, Op. 5, No. 2

Andante

VOICE *p*

PIANO

'Tis twi-light, and the heat of day is slow-ly
wan-ing, A-cross the lake is drawn a line of sil-ver haze; And
10, thine im-age dear, new love-li-ness at-tain-ing,
At eve-ning's qui-et hour is borne be fore my

cresc.

gaze.

Thy smile is as of yore, that

*perdendosi**pp**b*

fill'd my soul with glad - ness, Thy soft - ly wo - ven braids hold

cresc.

mf

once a - gain their pow'r; Thine eyes so dark, re-flect-ing

p

all their old - time sad - ness Once more look in - to mine.

p

cresc.

— at eve-ning's qui - et hour,

Thine eyes, so dark, re-flect-ing

p

all their old - time sad - - - ness,

Once

Poco meno mosso

rit.

more look in-to mine at eve-ning's qui - et hour,

at eve-ning's qui - et

rit.

a tempo

hour.

a tempo

pp

To Ivan Theodoroff Schmidt

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Translated from the Russian
of V. BRUCE
by Robert H. Hamilton

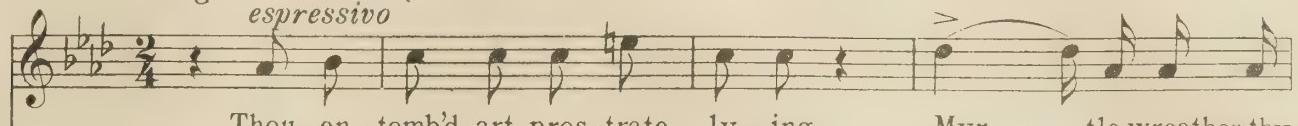
IN THE TOMB

(Original Key)

SERGIUS VASSILENKO, Op. 11, № 1
(1872 -)

Adagio sostenuto (♩ = 84)
espressivo

VOICE



PIANO



rit.

a tempo

hair;

And I kiss the moon's pale glo-ry On thy

rit.

a tempo

Rit.

face so fair;

Creep-ing through the lat-ticed win-dow She her way has found. In the

cresc.

riten.

heav'n's our watch re - ver - ing, Mys - t'ry breathes no sound.

riten.

Poco più mosso

Near thy couch a crown of ro - ses Moist and fra - grant lies;

pp

espressivo

For - mer tears, like pearl - drops shin - ing, Glow up - on thine eyes.

pp

rit.

Shaft of moon-light, gra - cious ro - ses, Pearls all bright - ly gleam,

rit.

a tempo

poco sostenuto

poco sostenuto

Più mosso, affrettando

Where I pass thy prow - ling lemurs Wait - ing there on guard.

p

f largamente

Fleet - ing, fleet - ing fast the

largamente

f

dim.

riten.

mo - - - ments While with thee I stay,

riten.

pp

a tempo

cresc.

Now, her meas - ured jour - ney fin - ish'd, Fades the moon a - way.

a tempo

p

cresc.

poco

a poco

Thou art tran-quil, thou art

disperatamente
f a tempo

love- ly, Myr - tlewreathes thy hair, And I kiss the

disperatamente
a tempo

light of heav-en On thy face so fair!

*morendo**molto allarg.**dim.*

A MAIDEN SANG

Translated from the Russian
of A.BLOCK by Constance Purdy

(Original Key)

SERGIUS VASSILENKO, Op 13, N^o1
(1872-)

Moderato e semplice (♩ = 72)

VOICE

PIANO

Up in a choir-loft a maid sang soft-ly Of all the wear-y in

for-eign lands, Of ships that are toss'd up-on the o-cean, Of those whom

joy no long-er com-mands.

So float-ed her voice, to the

ar - ches soar-ing, And on her head a sun-beam fell bright, And each one who

p

pp

lis - ten'd be - low in dark-ness, Saw shin-ing that form up high in the

cresc.

f

light. And all were cer - tain of joy's re - turn - ing, That

p

z

molto espressivo

peace - ful wa - ters the ships all would find, That to those

poco sostenuto

wear - y ones in far - off coun - tries Soon there would come con-

poco sostenuto

a tempo dolce

tent - ment of mind.

And sweet was the voice, and the

morendo

a tempo >

p marcato

pp

pp

p

light was ra-diant, And on - ly a child, as all knelt to a - dore The

cresc.

p *pp*

p

Ho - ly Mys - t'ry, lone - ly was cry - ing Be - cause one to

pp

cresc.

him would re - turn no more. ——————

f — *p* *pp*

LONGING

MAORI SONG

(Original Key)

Translated from the Russian
of K. BALLMONT
by Deems Taylor

SERGEI VASSILENKO, Op. 23, № 1

Larghetto e molto teneramente ($\text{♩} = 104$)

VOICE

affettuoso

An, long - ing! ————— My

tears ebb and flow like the swift ——— waves That break on the shore ———

p
marcato

cresc.

ritard.

— of a fath-om-less sea — Of long - - - ing.

f *dim.* *pp*

a tempo *p* *fleibile*

The dark tree a - bove me en - folds me_ in_ shad-ow; I

pp semper

gaze on the lone-ly and des - o - late shore _____ Ah,

pp

long - ing!

Con desiderio intenso

Ah! long - ing!

mf cresc.

espress.

rit. p a tempo

As flow'r's of the flax In the wind lose their

rit. dim. pp a tempo espressivo

hon - - - ey, So flow the salt tears bit-ter - sweet from mine eyes. The

Poco sostenuto Disperatamente

tears of my long - - - - ing, Meas-ure-less long - - - - ing.

Poco sostenuto

f marcato

Con moto

f

Like leaves of the wind-sha - ken reed by the riv - er, I

Con moto

mf

poco sosten.

trem - ble and sway in the storm - wind of love. Ah,

poco sosten.
poco riten.

long - ing! Ah!

poco riten.

pp espress. *p a tempo*

rit.

this long - ing, Ah! This long - ing!

Più lento *mp dolce*

Ah, dream-ing I float on the strong wings of Love To a

Più lento

p dolcissimo *sempre arpeggiato*

sempre allargando

fair land far dis-tant, The fair land of dreams, of

pp sempre allargando

a tempo

dreams! —

a tempo

O MY BELOVED ONE

(Original Key)

Translated from the Russian
of BALMONT by Constance Purdy

SERGIUS VASSILENKO, Op. 23, N° 4
(1872-)

Con moto appassionato ($\text{♩} = 132$)

VOICE

PIANO

O my be -

f *dim.* *molto* *p*

lov - ed one, O thou be - lov - ed one mine!

p *f*

E'er doth my heart long for thine.

p *sf*

Tranquillo
mf a tempo

Thro' mist the cliff do I scale,

p

Striv - ing to pierce thro' the veil.

f Poco agitato

Winds from the north sigh and moan.

Deep -voiced the wa -ters in -

Poco agitato

f secco *sf* *sf* *sf* *sf* *sf*

a tempo con molta tenerezza

tone, Where on that sea dark and wide Dost thou, be -

a tempo

sf *p* *cresc.*

lov - ed, a - bide? _____

ritard.

a tempo (ma più lento)

Ah!

ritard.

dim.

pp

sempr e pp e con

There where from yon - der bleak height _____

pp

Sun in - to space takes his flight: _____

mp

cresc.

Far art thou now in that
 land Where the barr'd por - tal doth
 stand. Ah!

p dim.

Ah!

200

Bil - low ____ that ____ spar-kles at

night ____ Morn - ing ____ makes ____

ev - er more bright, _____ Fast to the shore clings the

dolcissimo

mf ma dolce

sea; Ah, love, - re - mem - b'rest thou me? _____

Led.

Thy scarf here o - ver me lies, _____

senza Led.

con Ped.

p

Thy im - age burns in my

p subito

senza Ped.

f

eyes; Art thou not death - less - ly mine?

f

stringendo

f

sf

sf

p poco lento

Al-ways my heart _longs, longs_ but for thee.

poco lento

p

Molto tranquillo

p

O thou my own_loved one, O thou be - lov - ed one mine!

pp

TAR

Translated from the Russian
of S. GORODETSKY by Constance Purdy

SERGIUS VASSILENKO, Op. 13, № 2
(1872-)

Allegro moderato (♩ = 84)

VOICE

PIANO

p quasi tamburino

mf

sf

p

amoroso

All for thee, all for thee,— az-ure

sf

p

poco marcato

Tar, Earth - ly beau - ty and form I've as - sumed,

poco marcato

— Work - ing sor - cry with - in sa - cred groves,

All the pow'r of my charms I've con - sumed.

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

Meno mosso *con dolore*

Thou didst spurn me, a child of the moon,

— With my god - dess' sic - kle of gold, And in vain thro' the
 — heav - ens this night I a path - way to thee did un - fold,
 — Yea, this night. So de -
 scend - ing I sought out the priest. And for - get - ting my moth - er sub -

f

lime, I with tears wash'd a - way from my
poco rit.
cresc. sempre

a tempo

face The mark of the gods for all time.

a tempo

— And I gath - er'd up wood, and the herbs of the field, And I

pp

cresc. *poco* *a poco*

3 3

tried all that sor - c'ry could bring, — And now home —

3 3

ff

riten.

a tempo

riten.

a tempo

Free to wel - come earth's
beau - ti - ful spring.

Tempo I

mp con passione

Ah, thy place has so long been pre - pared,

poco rit.

morendo

Ah, thy place has so long been pre - pared,

poco marcato

poco marcato

Come thou, Tar

my be - lov - ed, to me!

With the az - ure of spring all a - flame is my spir - it,

p

con Lied.

ff *rit.* *a tempo*

is my spir - - it, It burns but for thee!

ff *f* *rit.* *mf* *a tempo*

con Lied.

mf *p*

sf *p* *sff* *mf* *sff*

con Lied.

BEGGAR'S SONG
(CHANT DU MENDIANT)

209

Translated from the Russian
of VIETING by Charles Fonteyn Manney
French version by Jules Rucile

(Original Key)

JOSEPH WIHTOL, Op. 7, N°1

Moderato (♩ = 88)

PIANO

Good folk, your pit - y I im - plore, Re - lieve my - need from
Fai - tes l'au - mō - ne, bon - nes gens, Don - nez au - pau - vre

your full store.
men - di - ant!

I'm weak from want, my
A moi, vieil - lard, mou -

strength is - fled; For love of God, oh, give me bread.
rant de - fain, Au nom du Christ don - nez du pain.

A fate that paid me
Le sort cru - el ne

sor - row's wage Has been my lot from youth to age:
ces - se pas De ma'f - fli - ger sur la terre, hé - las!

poco f

No hearth, no home my life has blest,
Vi - vre sans toit et sans fo - yer,

Not e'en a gar-ret gave me
Sans a - bri pour se re - po-

rest.
ser!

Now
La

più mosso

211

Death his snare for me has laid,
mort sur moi plane en tout lieu,

Bow'd down in
Pleu - rant, cour-

tears, I cry for aid.
bé, j'im - plo - re Dieu!

p poco a poco cresc. ed
O par - ents, once
Pa - rents si ché -

shel-ter'd in your love,
ris au temps pas - sé,

Plead now for me in
Vous m'a - vez tous a -

acceler. al -
Allegro
heav'n a - bove!
ban - don - né!

Tempo I



Good folk, oh, do not pass me by, Give alms in- an-swer
Pas - sants, vers vous je tends la main, A l'af - fa - mé don -



sempre dim. al fine *p riten.* *pp*
 to my cry; And un-to God I'll ev - er pray To strew with bless-ings all your
nez du pain. *Et je pri - rai Dieu de bé - nir* *Tous les jours de votre a - ve-*

